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THE GREEN ISSUE

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MAY 2023

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ON THE COVER

Whitney Peak is wearing clothing and accessories by Chanel. **Photographers and creative directors** Sofia Sanchez and Mauro Mongiello **Stylist** Anne Marie Brouillet **Makeup artist** Sandrine Cano Bock **Hairstylist** Marc Orsatelli **Manicurist** Joanna Memmi

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ROLL UP OUR SLEEVES

AS I WRITE THESE FIRST LINES for our environment-themed May issue, I can't help but think of the cloud hovering over our heads. We all seem to be full of great intentions, but the fact remains that there's a darkness looming on the horizon. How do we talk about the health of the planet and the climate crisis and be inspiring and optimistic? Just recently, the Intergovernmental Panel on Climate Change (IPCC), which is made up of the world's leading scientists, released the final part of a report that took eight years to compile. It had one very clear message: We have to act now or it will be too late and the damage we've done will be irreversible. It's news that makes us feel helpless. And even without this current discourse, it's no surprise to learn that, according to a Leger Marketing survey published in 2021, nearly 75 percent of young people aged 18 to 34 suffer from eco anxiety.

During our team meetings to plan the pages of this issue, the mood was heavy. We wanted to find a way to frankly address climate issues by being realistically alarmist but not defeatist, to sprinkle everything with a bit of hope without being in denial—a pretty tough balancing act. It reminds me of Naomie Klein's 2019 book, *On Fire*, which, much like the current IPCC report, breaks down our climate situation and the importance of what we do next. In short, we must move from an individual mode to a collective mode (even if the two reinforce each other). One of the keys to impactful activism is to choose actions that have a high potential for contagion and that can reach a critical mass of people ready to change things. As evidence, consider this: All the major social movements were first carried out by small groups who were mobilized and motivated. Many once "radical" ideas have become the norm, from the end of slavery to the acceptance of workers' rights, women's suffrage and same-sex marriage. Nothing is impossible when, together, we roll up our sleeves.

In fact, very recently, the first international treaty for the protection of the high seas was adopted by the member countries of the United Nations—historic for the health of the oceans, which are threatened by global warming, plastic pollution, overfishing and mining exploration of the seabed. Activism works! In 2019, 7.2 million of us demonstrated against the climate crisis globally. What if we were to pick up where we left off?

Do you have ideas you want to share? Send them to me on Instagram: @sophiebanford. ■

Sophie Banford, *publisher* *@sophiebanford*

PHOTOGRAPHER, ANDRÉANNE GAUTHIER; STYLIST, LAURA MALISAN; MAKEUP ARTIST, VIRGINIE VANDELAC. S. BANFORD IS WEARING A BLOUSE BY THEORY (AT HOLT RENFREW) AND JEANS AND JEWELLERY (HER OWN).

LIFT TO DISCOVER
J'ADORE PARFUM D'EAU
THE NEW FRAGRANCE
THE NEW FRAGRANCE

DIOR

LIFT TO DISCOVER

J'ADORE EAU DE PARFUM

j'adore
PARFUM D'EAU
THE NEW FRAGRANCE
DIOR

May

What's on the ELLE editors' radar right now.

SHOE-IN

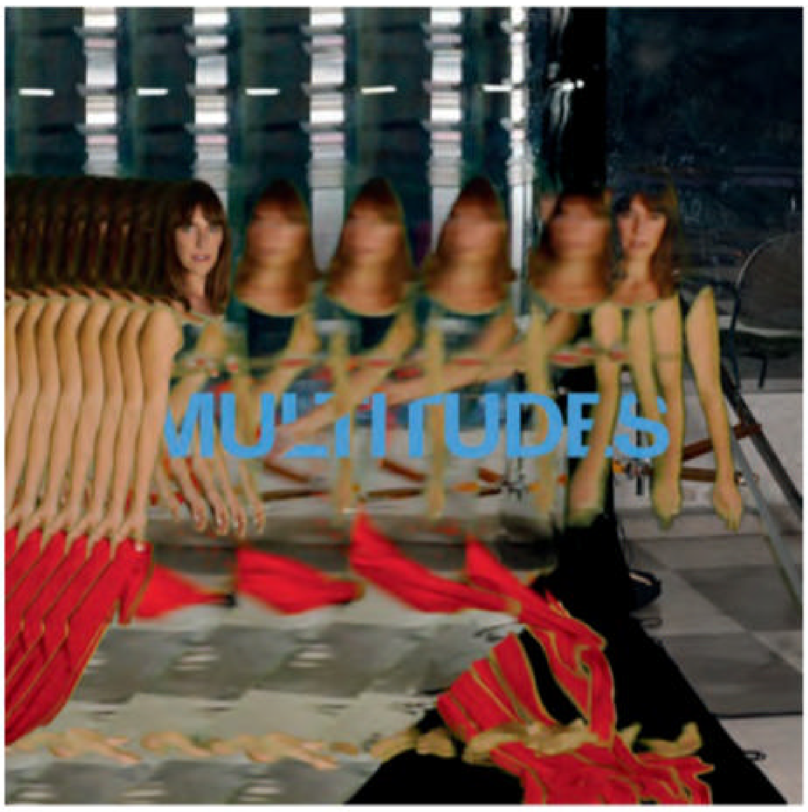
LOUIS VUITTON is celebrating the fifth anniversary of the Archlight, the brand's most iconic sneaker, by tapping into its own opulent archives and collaborating with some red-hot celebs. In honour of this milestone, actor Chloë Grace Moretz, musician and actor Jaden Smith and footballer Sam Li got busy fashioning their own unique take on the shoe. Blending its futuristic sportswear aesthetic with unexpected materials such as raffia and guipure lace, the Archlight 2.0 is all about desert-boot-inspired styles and neo-moccasin shapes contrasted with goth-romance details and neon pops of colour. LOUISVUITTON.COM

TEXT BY THÉO DUPUIS-CARBONNEAU, JOANNA FOX, ESTELLE GERVAIS, ROBB JAMIESON, TRUC NGUYEN & HEATHER TAYLOR-SINGH; PHOTOGRAPHY, COURTESY OF LOUIS VUITTON (LOOKBOOK) & VARGAS GOTEO

VARGAS GOTEO JEWELLERY PIECES

GOLD STANDARD

How can jewellery be made more sustainably? Two Canadian companies are continuing to move the dial forward without compromising style by producing their designs in low- or zero-emissions local workshops using only ethically sourced materials. Vancouver-based **PYRRHA**, a B Corp company and member of 1% for the Planet, recently received the prestigious Butterfly Mark—the certification process verifies that companies are meeting key environmental, social, governance and innovation standards. Montreal's **VARGAS GOTEO**, a jewellery line favoured by celebs like Ke Huy Quan, Regé-Jean Page and Simu Liu, offers small-batch jewellery made with lab-grown diamonds and recycled silver and gold, and a portion of its proceeds is donated to organizations like Re:wild and Manta Trust. **PYRRHA.COM & VARGASGOTEO.COM**



Multi-talent

LESLIE FEIST (a.k.a. Feist) has never been just one thing, and six years after the release of the acclaimed Canadian artist's *Pleasure*, a remarkably fun rock-inspired album, she brings us *Multitudes* (out on April 17). This new LP is a less ruckus affair; she delves inward with soft layered vocals and harmonizes with her multiple other selves, giving the listener an idea of what it must sound like to live in her head. Feist's beautiful voice takes centre stage, but the not-so-secret part of her success is her mastery of the guitar—she can slay. And her playing is often acoustic, so you can savour every inventive note.

LISTENTOFEIST.COM ➤

MYSTICAL TRIP

Our collective fascination with mushrooms (for their psychedelic properties as well as their mesmerizing earthly shapes and colours) continues with **SILK LAUNDRY**'s latest collection featuring an intricate enchanted-forest print spotlighting flowers, birds, butterflies and—you guessed it—different mushroom varieties. Dark earth tones, including aubergine and deep brown, and sheer silk and mesh made from natural fibres comprise the Canadian Arts & Fashion Awards-nominated brand's latest offering of timeless designs, proving yet again that wearable art is always in style.

SILKLAUNDRY.COM

CHANGE MAKERS

"Green is a right, not a privilege," says Adrien Koskas, global president at Garnier International, as he explains how, through the **GARNIER** Green Beauty Initiative, the brand has shifted and is multiplying its attempts to become a more sustainable, eco-responsible company. "We can always improve. We don't claim to be the best, we don't claim to have all the answers, but we are making a tremendous effort to make changes in this industry." Some examples of Garnier's green initiatives include using only recycled plastic for the packaging for its micellar water (one of the company's flagship products); introducing a biodegradable face mask that is packaged in paper; products that don't need to be rinsed, which saves water; and ceasing the production and sale of single-use makeup-remover wipes. And with its One Green Step campaign, Garnier is encouraging beauty lovers to adopt good habits for the environment. "We have a great responsibility as a company through the design and technologies of our products to help consumers make small decisions that can make a big impact," says Koskas, noting that the fast-rinse technology used in some shampoos can help save water. "When you realize that one minute in the shower uses about 12 litres of water, every minute counts!" With Garnier's clear shift toward more ethically sourced products and formulas that are cruelty-free and more eco-friendly, its carbon-neutral laboratories and its pledge to have all packaging be recyclable or biodegradable and to use no new plastic by 2025, the company's commitment to the planet is discernible. "We have the ambition to become the greenest beauty brand in the world," says Koskas. "And we hope our enthusiasm will have a snowball effect." GARNIER.CA

GARNIER SKINACTIVE
Micellar Cleansing Water
GARNIER SKINACTIVE
Micellar Cleansing Water
GARNIER SKINACTIVE
Micellar Cleansing Water

GUERLAIN
TERRACOTTA
LE TEINT
GUERLAIN
PARIS

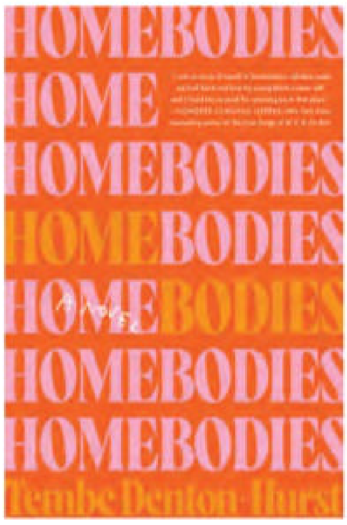
GOOD LOOKS

GUERLAIN's iconic Terracotta family is expanding with the launch of Terracotta Le Teint, the first liquid foundation designed by Violette Serrat, the French house's creative director of makeup. For the occasion, she created something very natural, which, she says, gives the impression that you've taken a big breath of fresh air. "The formula has the matte, soft and uniform aspects of a powder while keeping the luminous appearance of liquid foundation," says Serrat. Made from 95 percent natural ingredients, the foundation is available in 30 shades and does not oxidize once applied—one of Serrat's top concerns. For basic coverage, she suggests tapping it with your fingers under your eyes and around your mouth or, for a more pronounced effect, spreading it with the kabuki brush specially designed for use with this product.

GUERLAIN TERRACOTTA LE TEINT **($72, GUERLAIN.COM)**

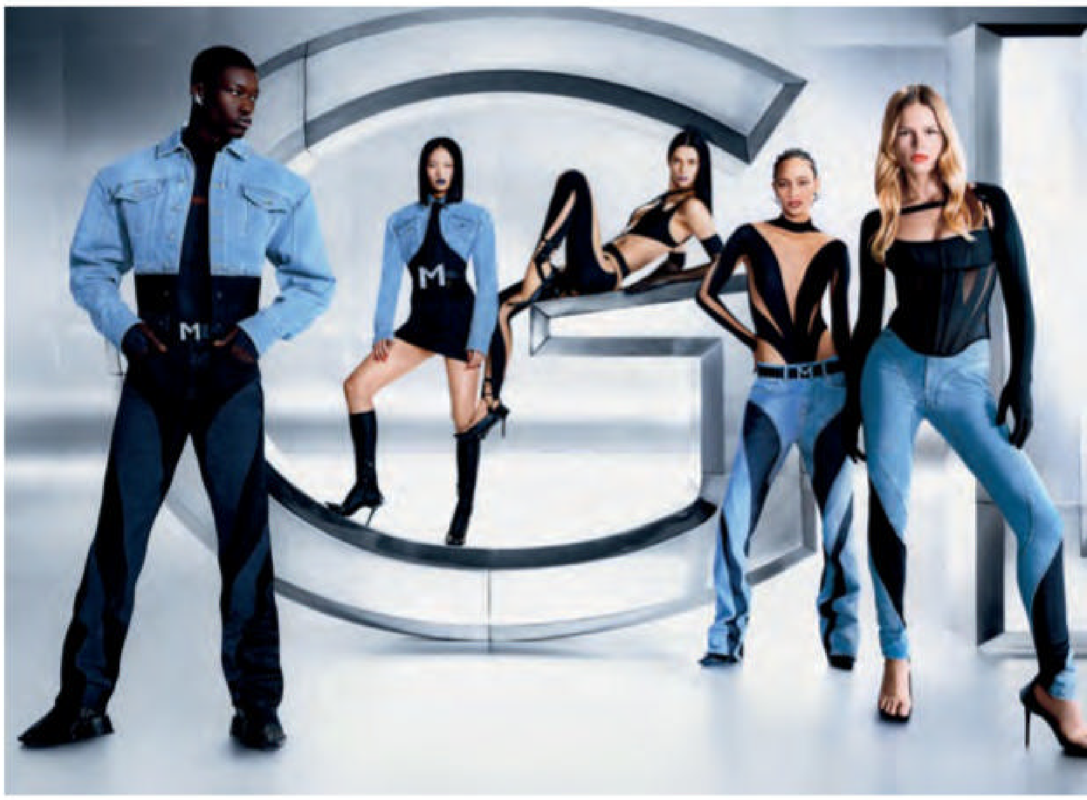
HOMEWARD BOUND

How do you react when everyone suddenly wants to hear your voice? *Homebodies* (out on May 2), the debut novel from Brooklyn-based writer **TEMBE DENTON-HURST**, unpacks this very question. The striking tale follows Mickey, a young Black writer who is trying to make a name for herself. When her job is on the line, she writes a scathing letter/manifesto detailing her experiences as a racialized woman in the media space. The catch? Mickey's letter goes viral and her world is turned upside down. While Denton-Hurst's story is fictional, there is truth in her words as she articulates feelings that women of colour in the industry can relate to. *Homebodies* recounts the trials and tribulations of forging one's path in a world that constantly pushes back. It's a heartfelt exploration of those who desire to be seen and heard—and introduces Denton-Hurst as a standout storyteller. **HARPERCOLLINS.CA**



Mugler for the Masses

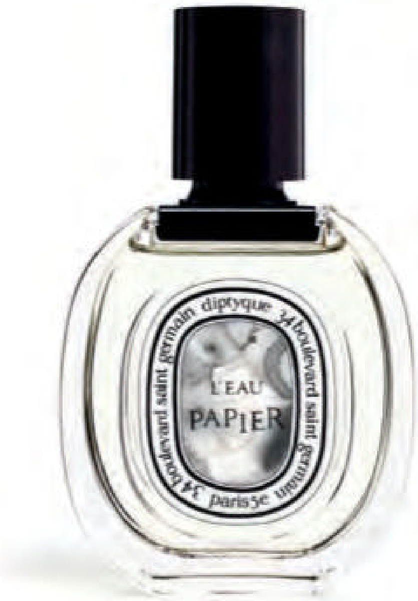
One of the most anticipated collabs of the season—**MUGLER H&M**—is dropping on May 11. Incorporating the famed house's DNA of high glamour, freedom of expression, gender fluidity and transformation, the capsule plays with Mugler's signature silhouettes, including big shoulders, a focus on the waist and an ode to curves. "The collection is a celebration of everything that defines Mugler as a house, and each piece is authentic Mugler, from the bodysuits, which have become a signature of ours, to the sharp tailoring to the worked denims," says Casey Cadwallader, the brand's creative director, in a press release. "It is a showcase of our icons." And with the cross-gender styling in its menswear, womenswear and accessories, Mugler has always reinforced its ethos that there's something for everyone. **HM.COM ➤**



PHOTOGRAPHY, COURTESY OF H&M (CAMPAIGN), SILK LAUNDRY (LOOKBOOK), INSTAGRAM @GARNIERCAN

SPRING BLOSSOM

JUDY BLUME's honest page-turning coming-of-age books have been helping countless teenagers find answers to their questions, insecurities and angst since the 1970s. Now, in what seems like a Blume renaissance, *Judy Blume Forever*, a documentary that first premiered at the Sundance Film Festival, is airing on Amazon Prime on April 21. With many of Blume's fans all grown up, and some of them now leaders in the entertainment and creative industries, the doc interviews those who were inspired by the groundbreaking author, including Lena Dunham, Molly Ringwald and Samantha Bee. And one of Blume's most beloved works, *Are You There God? It's Me, Margaret*, is set for theatrical release on April 28 and stars Rachel McAdams and Kathy Bates. **PRIMEVIDEO.COM**



ON PAPER

With its new fragrance, L'Eau Papier, **DIPTYQUE** pays tribute to the creative impulse inspired by a blank sheet of paper. Housed in a bottle featuring an illustration by French artist Alix Waline, the powdery scent has notes of white musks, mimosa and blond wood as well as a hint of rice-steam accord. Discreet and elegant, this unique fragrance, created by perfumer Fabrice Pellegrin, is part of the "skin scent" trend: perfume that reacts in a singular way on the person who wears it—exactly as if they were writing their own story.

DIPTYQUE L'EAU PAPIER EAU DE TOILETTE SPRAY
($169 FOR 50 ML, HOLTRENFREW.COM)

WATER WORKS

Vancouver-based **OBAKKI**, founded in 2005 as an ethical ready-to-wear fashion label, has evolved in recent years to become a purpose-led lifestyle brand offering modern products made by artisans around the globe. Working in tandem with the Obakki Foundation, the brand has supported programs as well as clean-water, agriculture and food security, health, education and economic initiatives in countries like Mexico, Uganda and Kenya. In 2022, Obakki installed 100 household rainwater-catchment systems in Tlamacazapa, Mexico, where its palm weavers reside. Purchases of pottery and household items from Obakki's The Artisans of Sierra de Guerrero collection support the ongoing initiative, and the brand has plans to improve access to clean water for at least 50 more families this year. **OBAKKI.COM**

PHOTOGRAPHY, COURTESY OF PRIME VIDEO (J. BLUME) & OBAKKI

MOTTER
(CLEANSING BALM)
MOTTER
(EXFOLIATING POWDER)
Poudre Exfoliante
Accentuated by Nature
Cleanse and Brighten
Accentué par la Nature
nettoyer et éclaircir
MOTTER

New Skin

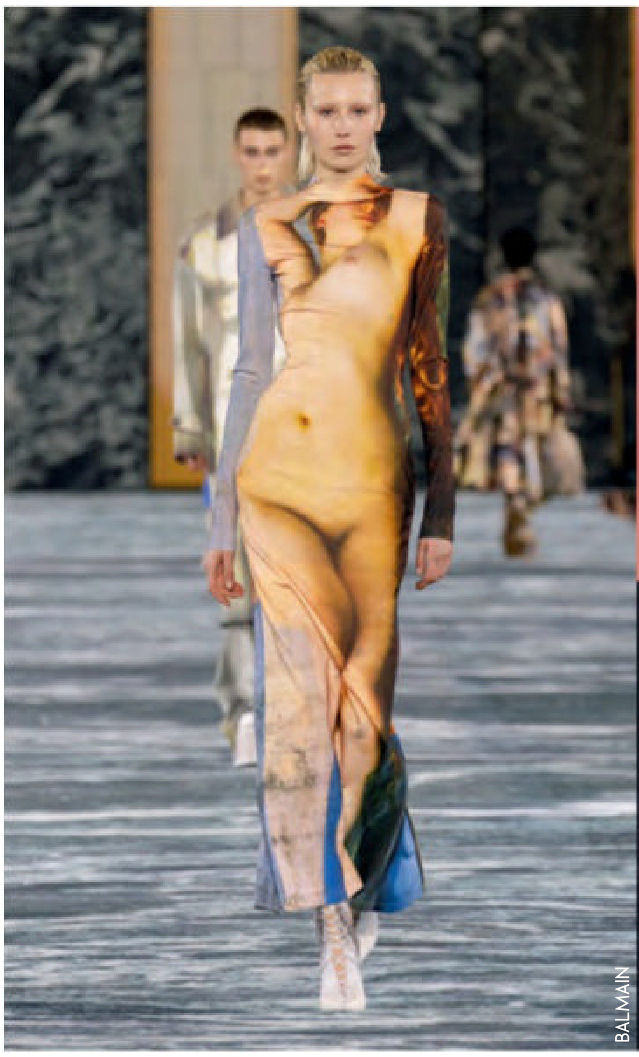
After working in a cosmetics manufacturing plant and travelling throughout some of Europe's greenest countries, Ottawa-based Michelle Notter was inspired to create **MOTTER**, a range of skincare products based on quality botanical ingredients—including colloidal oats, borage oil and edelweiss extract—in elegant and minimalist packaging. "My main challenges were to create products with transformative and luxurious textures and to ensure that all the ingredients work in harmony," says Notter. The brand's first two launches, The Cleansing Balm and The Exfoliating Powder, leave skin feeling supple, clean and totally in sync. FROM $72, MOTTER.CA

PHOTOGRAPHY, COURTESY OF COS (CAMPAIGN)

EYE SPY

Since 1970, **LINDA FARROW** has been crafting iconic styles and designs that redefine contemporary eyewear as go-to accessories. The designer has now joined forces with retailer **COS** for an exclusive capsule based on her most famous pieces, bringing her craftsmanship to the mainstream while still offering the luxurious feel she's known for. The nine-piece collection features aviator and round-style shades punctuated with gold and silver accents as well as thick square and rectangular frames in modern hues—just in time for that spring sunshine. COS.COM ■

Y/PROJECT



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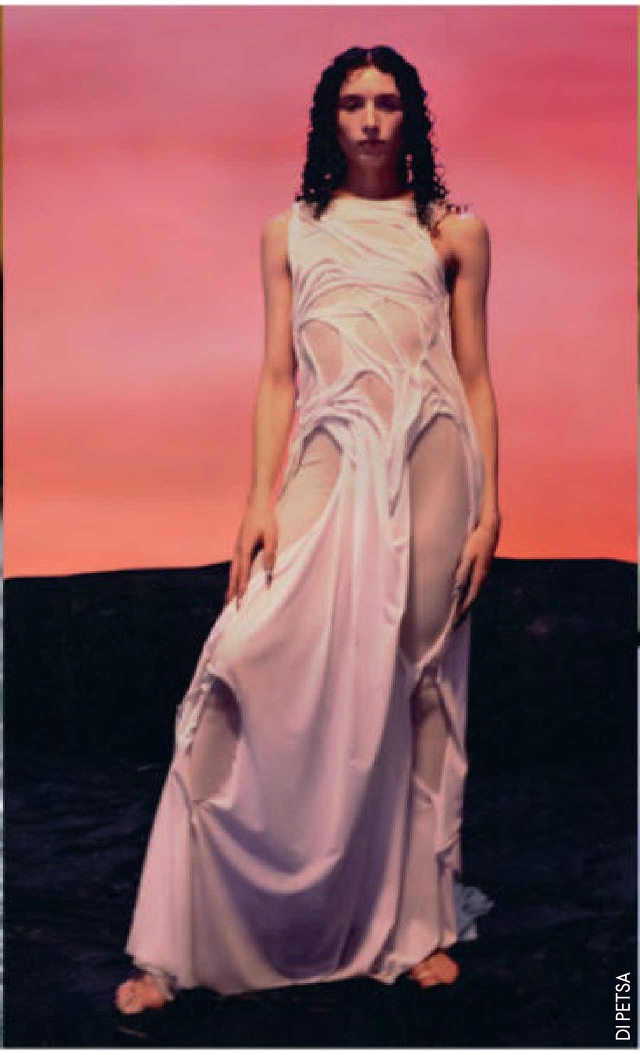
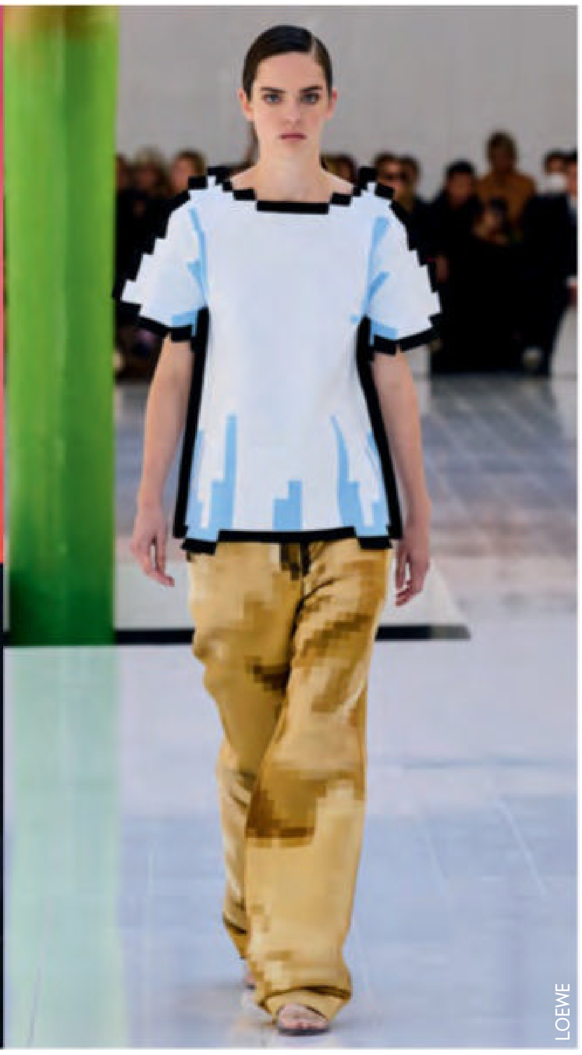


DI PETSA



LOEWE

TROMPE L'OEIL

There's more than meets the eye with fashion's latest trend.

By ESTELLE GERVAIS

PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY) & COURTESY OF DI PETSA (LOOKBOOK)

WHEN IT COMES TO DESIGNING CLOTHING that makes us question what we're actually seeing, forward-thinking creativity and intricate-design techniques are essential. Optical illusions enable clothing to take on a life of its own by transforming the body into otherworldly shapes and depictions, prompting a conversation between the wearer and the world around them.

Trompe l'oeil has been a favoured design approach for many creatives over the past century. Elsa Schiaparelli's commercial success in the 1930s was due in part to her use of the technique; she played with realistic prints of bows, bones, tattoos and animal skins in her designs, her most famous one being the "lobster dress," which was hand-painted by her friend, surrealist artist Salvador Dalí. The concept evolved through the '80s and '90s and took on many shapes and forms. Belgian designer Martin Margiela crafted dresses out of wigs and made camel toes cool with his iconic Tabi boots (prized footwear that's still being adopted by Margiela-philes to this day), and Japanese designer Issey Miyake's revolutionary pleated fabric—a bouncy featherlight polyester that can be moulded into geometric shapes—had a shape-shifting effect on any body that slipped into it. ➤

AS DESIGNERS ARE ON A CONSTANT QUEST TO MAKE THEIR MARK IN THE WORLD OF FASHION, THEIR USE OF OPTICAL-ILLUSION TECHNIQUES CAN BE SURPRISING, TO SAY THE LEAST.

Two French designers in particular made optical illusions their trademark: Manfred Thierry Mugler and Jean Paul Gaultier. Mugler turned women into sexy motorcycles, floating Medusas, chromed-out robots and flamboyantly colourful birds in jaw-dropping spectacles. And for his fall/winter 1995 collection, Gaultier, inspired by the technology race happening at the time, created a cyber print featuring strategically placed different-coloured dots that outlined the wearer's silhouette. Before he retired, the *"enfant terrible de la mode"* was ingenious enough to decree that the creative direction of his brand be passed on to a different designer every season, and each one reinterprets Gaultier's innovative designs in the most grandiose of ways. For spring/summer 2023, Y/Project's Glenn Martens got inspired by another one of Gaultier's famed *trompe l'oeil* feats—a naked-body print—and reimagined it in an array of contrasting neon shades on floor-length dresses, miniskirts, button-down shirts and denim suits.

The coveted Y/Project x Jean Paul Gaultier isn't the only spring/summer 2023 line to make use of optical illusions. At Paris Fashion Week, Schiaparelli designer Daniel Roseberry featured a realistic-looking handcrafted wolf's head strapped onto Naomi Campbell's coat as she strutted down the runway as well as a giant lion's head on Kylie Jenner's chest as she sat in the front row. Loewe's Jonathan Anderson presented pixelated sweaters straight out of old-school video games and baroque-inspired panniers sticking out of minidresses. The star of the Loewe show was the anthurium flower—"a product of nature that looks like an object of design and is treated as such," said Anderson—which turned the models into *femme fleurs*. For Balmain's 7,000-guest runway show, Olivier Rousteing sent an army of futuristic female samurai down the runway wearing twisted oversized hip corsets, intricate shoulder wings and dreamy Renaissance prints.

Across the pond, up-and-coming British designer Di Petsa has been making waves with one particularly flattering design: the "Wetlook." The celebrity favourite makes one look like they are wearing a soaked garment—a perfect recreation of the see-through, body-clinging effect of water on fabric in the most romantic way. She says her inspiration for these coveted pieces was the idea of creating a vision of a totally wet woman embracing the fact that we come from water. "Our bodily waters and expressions of wetness are [part] of nature and [part] of [us], and we shouldn't have to dilute or hide our wetness, whether that be crying, breastfeeding or leaking in public—these are all natural expressions of the body and our lived experience," says Petsa. "So with the 'Wetlook' dress, by wearing this garment in public, the wearer is making a statement about embracing their wetness, the beauty of living authentically and their connection to their body and the earth."

Playing with perspective and dimensions to create optical illusions is a technique used in other creative media to make us rethink how we perceive things. Fascinated by the tension between abstraction and figuration, fashion photographer and director Alex Black has developed a scanning technique that makes models and the clothing they're in look two-dimensional, something she's used in editorials for *Vogue* and campaigns for Tom Ford and Diesel. "There's something arresting in a scanned image," says Black. "It's still a photograph but one whose lighting, depth and angle we're not familiar with. It makes people stop and ask 'What am I looking at and how was this photograph created?'"

As designers are on a constant quest to make their mark in the world of fashion, their use of optical-illusion techniques can be surprising, to say the least. For his last-ever collection as Gucci's creative director, Alessandro Michele made us do a delightful double take. His spring/summer 2023 show, Twinsburg, was a tribute to his mother and her twin, who both raised him equally. "The grace of their duplicated and expanded love gave rise to my eternal fascination for the double," revealed the designer about his mothers. In the show, unbeknownst to the audience, sets of twins simultaneously walked the runway on either side of a central dividing wall. Then, in a grandiose unexpected finale, the separator was lifted to reveal 68 pairs of identical twins, who joined together for a now iconic double strut. "It's a tension in the relationship between original and copy," said the designer in a statement. "As if by magic, clothes duplicate. Fashion, after all, lives on serial multiplications that don't hamper the most genuine expression of every possible individuality." Indeed, designers playing with what's real and what's an illusion through their innovative designs is what makes the fashion world such a dreamlike one to live in. ■

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AHIRI

Ahnaf Ali, Sheetu Latif and Michael Jafine are on a mission to bring a new option to the Canadian fashion scene.

By ERICA NGAO

IF YOU LOOK THROUGH YOUR WARDROBE, odds are high that you will come across a tag that reads "Made in Bangladesh." The South Asian country is one of the largest garment manufacturers in the world, with decades of industry experience, and now there's a new brand looking to merge this expertise with a distinct "designed in Toronto" sensibility. The team behind Ahiri—co-founders and Bangladeshi-Canadians Ahnaf Ali and Sheetu Latif as well as head designer Michael Jafine—is on a mission to bring a new option to the market: high-quality pieces designed here and made in Bangladesh with the North American consumer in mind.

Focused on essentials with a twist, Ahiri fuses contemporary flair and classic styles to create seasonless staples. Its square-neck knit dress, which was an instant bestseller and is the brand's most recognizable piece, was dubbed "the butterfly dress" on social media for its eye-catching symmetrical pattern. The company has also prioritized its production and manufacturing processes by partnering with factories in Bangladesh that maintain a high standard when it comes to sustainability, safety and working conditions. "Having one of our co-founders as the owner of the factories [we use] gives us a lot of control to ensure our production is ethical," says Jafine.

Although it has been less than a year since its debut collection launched, the brand already has devoted fans and a successful retail pop-up in Toronto. Jafine, who cut his teeth interning for The Row and Proenza Schouler in New York, believes the line has resonated with consumers precisely because of its ability to push beyond trends and instinctively know what people are searching for to fill the gaps in their closet. With two collections under its belt and two more in the works, Ahiri is poised to make a mark that goes beyond our borders. We spoke with Jafine about the brand.

AHNAF ALI AND MICHAEL JAFINE

SUITABLE FOR ALL SEASONS

"For our second drop, we focused on disrupting the norms of dressing [up] and how our consumer can be bolder. I'm most excited about the introduction of our suits. We designed them without shoulder pads to emphasize a casual and comfortable fit. Sometimes, shoulder pads can be read as uptight and can dramatically change a silhouette. By removing them, we allow for [both] the natural figure and more personality to come through those pieces."

TOUCH BASE

"I try to disseminate my own emotional and artistic ideas into accessible ready-to-wear pieces. The intention is for those ideas to become a core part of [our customers'] wardrobe. My goal is to have our customers experience those emotions with me so that when they're buying from the brand, they feel like they have something to connect to."

MADE FOR YOU

"In all the areas I've worked in—from styling to production—in the fashion industry, it comes down to how your customers feel and how you involve them in your brand. We are creating to serve our customers, not ourselves. Ahiri is in service of giving something fresh and new to the community while taking people one step further in the development of their personal style." ■

PHOTOGRAPHY, COURTESY OF AHIRI (A. ALI AND M. JAFINE) & RENATA KAVEH (MODEL); FASHION DIRECTOR, DWAYNE KENNEDY (SOMEBODY STUDIO); EDITORIAL PRODUCER,JOANNA SPYRLIDAKIS AND KARIM OLEN ASH (SOMEBODY STUDIO); HAIRSTYLIST, RYAN MCGOVERN (P1M); MAKEUP ARTIST, BRITTANY SINCLAIR (P1M)

HIDE AND SEEK

Sheer layers are playing a risky game.

TOP, MM6 MAISON MARGIELA
($1,016, ITALIST.COM)

RING, LA MANSO
($100, LAMANSO.SHOP)

BRALETTE, SOKOLOFF LINGERIE
($56, SOKOLOFFLINGERIE.COM)

SKIRT, BLUGIRL
($520, DIVOBOUTIQUE.COM)

PANTS, KWNLS
($1,111, FARFETCH.COM)

DRESS, PATRIZIA PEPE
($552, PATRIZIAPEPE.COM)

TOP, ZARA **($46, ZARA.COM)**

BRALETTE, ISA BOULDER
($310, BROWNSFASHION.COM)

BODYSUIT, NENSI DOJAKA
($865, MYTHERESA.COM)

SHOES, ALDO **($90, ALDOSHOES.COM)**

STYLING, ESTELLE GERVAIS; PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY)

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100% of our packaging will be recyclable or refillable.

100%
RECYCLABLE OR REFILLABLE PACKAGING

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Today: we are carbon neutral*.

Our commitment by 2025:
further reduce our footprint by 30% by controlling our resources and energy consumption even more carefully.

30%
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Our commitment by 2025:
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80%
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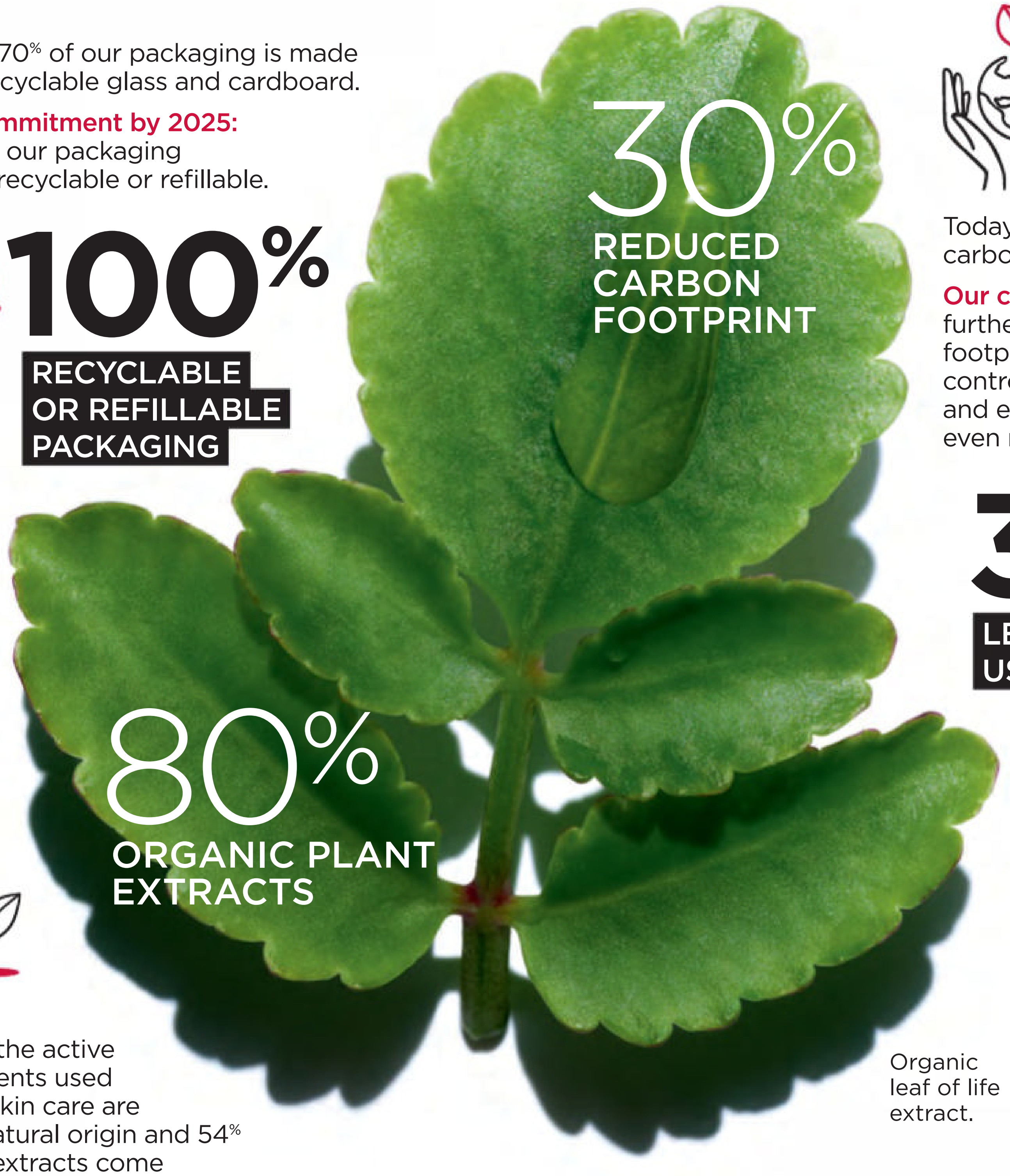

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FIT *for* ALL

Writer **GABRIELLE LISA COLLARD** shares her latest style obsession: size-inclusive slow-fashion brand **ODDBIRD CO**.

NOT THAT LONG AGO, the gorgeous, comfortable and timeless pieces I wanted for my wardrobe weren't size-accessible. Luckily, things are (albeit slowly) getting better. If you know me IRL or follow me on Instagram (@gabrielle.lisa.collard), you won't be the least bit surprised to learn that Oddbird Co. has become my go-to for sourcing pieces for what is now my "unofficial uniform." I love this company to bits for many reasons: It's family owned and run, and every piece it makes is comfortable—and can be worn anywhere, anytime—but what tops my list is its inclusivity values, versatility and commitment to sustainability. Little details get extra points too, like free alterations and complimentary lifetime repairs. We spoke with Los Angeles-based founder Ceren Alkaç-Lee about her love for the storied textiles of her native Turkey, her creative process and the company's decision to offer sizes XS to 5X.

HOW DID ODDBIRD GET STARTED?

"After I gave birth to my second child, in 2015, I went back to Turkey to visit loved ones in the city of Izmir, where I used to spend summers as a kid. During the trip, I met a lot of textile artisans who'd been continuing Turkish traditions for generations. So, creating this brand came from wanting to showcase, honour and protect their one-of-a-kind craft—which is being threatened by fast fashion—while also respecting our planet. That's how I started designing a small collection of affordable, sustainable and ethically produced garments—and how Oddbird Company was born."

WHAT IS YOUR APPROACH TO CREATING CLOTHING?

"Oddbird is a seasonless brand, so our core collection stays basically the same year-round. Because we're a small business with high environmental standards, this is the best approach for us. Chasing trends creates a huge amount of waste, both in terms of resources and fabric, and we want to avoid that. When I sit down to create a silhouette, I ask myself three questions: Will I be wearing this piece often? Does it work on different body types? And how many different ways can I wear it? The third question is the most fun for me. I love thinking up new ways to rock a garment: wearing a dress five different ways, turning a super-comfy housedress into a jacket or exploring all the things a towel can be. Each of our pieces is designed for sleeping in, eating in, breastfeeding in, running errands in and even working in. Not to brag, but I think we've pulled it off!"

IT'S OBVIOUSLY IMPORTANT TO ODDBIRD TO MAKE CLOTHING THAT'S ACCESSIBLE. WHY HAVE YOU CHOSEN TO OFFER SUCH A WIDE RANGE OF SIZES?

"Committing to providing such a breadth of sizes is the best decision we ever made. I'm shocked that so few brands do the same. It's not difficult, and if [other brands in] the industry claim the contrary, that's unfortunate. Since sustainable brands produce items in smaller batches, we have an opportunity to serve a more diverse community. It's such a liberating business model! It's an honour and a privilege for us to share the culture, heritage and tradition of Turkish textiles with so many people of all shapes and sizes." ■

TRIED AND TESTED:
AN ELECTROLYTE POWDER THAT ACCELERATES YOUR HYDRATION

Thirst-quenching nutrients ahead.

WATER HAS ALWAYS BEEN an integral part of the wellness conversation, the main question being "Are you drinking enough?" If you're only paying mind to this essential element on a blisteringly hot day or while working out, you're missing the bigger picture. Water's vital jobs are abundant: Every cell, tissue and organ in the body requires it to work properly, and it carries out its own important functions, like maintaining body temperature, removing waste and lubricating joints. But proper hydration doesn't mean water alone; a balance between H_2O and various salts is the complete recipe for fuelling your body.

One super simple way to maximize hydration is with Organika Electrolytes. The Canadian brand's refreshing lineup of hydration supplements measure up on all the wellness fundamentals: They're a key source of electrolytes like magnesium, potassium and sodium, which aid in fluid balance and muscle function; they include zero grams of sugar; and they contain no artificial flavours, colours or sweeteners. Packed with 100 percent of your daily recommended intake of vitamin C, these powders do double duty in the health department too.

With Organika Electrolytes, making your own on-the-go nutrient-spiked bev couldn't be breezier. Just add one scoop or purse-compatible sachet to your water, stir for five seconds and away you go. With three thirst-quenching flavours to choose from (Wild Raspberry, Classic Lemonade and Pink Lemonade) and the option to boost your electrolytes with collagen (which comes with its own mineral-replenishing benefits), the result is a sugar-free, keto-friendly alternative to regular sports drinks that accelerates your hydration faster than drinking water alone.

After testing out Organika Electrolytes in real life for more than a month, we're completely converted. The perfect moments for a sachet are aplenty: during a particularly rigorous cardio session; as a 3 p.m. pick-me-up when you can't shake the midday energy slump; while recovering from being sick or, ahem, a bit of a wild night; even as a motivational way to up your water intake. (Hello, delicious Pink Lemonade flavour!) Drinking water—and staying hydrated—just got a whole lot easier. ■

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($30, ORGANIKA.COM)

PHOTOGRAPHY, ISTOCK PHOTO

Simone Kessell

Starring in the second season of *Yellowjackets*, this enchanting actor is setting the hive abuzz.

By PATRICIA KAROUNOS

WHEN *YELLOWJACKETS*—the critically acclaimed drama about a girls' soccer team that's stranded in the wilderness after a plane crash in the late '90s and the ensuing trauma more than 20 years later—debuted in 2021, there was plenty to obsess over. How did the girls get home? Did they really turn to cannibalism? And, perhaps most significantly, who the fuck is Lottie Matthews? It's that oft-repeated phrase that actor Simone Kessell—a New Zealander whom you'll recognize from *Our Flag Means Death* with Taika Waititi and the Star Wars series *Obi-Wan Kenobi*—had to contend with when she joined the show as adult Lottie for its second season, which debuted in March. Viewers know Lottie, who's played in the '90s timeline by Courtney Eaton, as a troubled, mysterious girl with a sixth sense and an uncanny ability to get people to follow her. Adult Lottie is described by a showrunner as "kind of a cool Jesus"—she's a charismatic cult leader-like figure who's also a potential threat to her former teammates, and Kessell completely melted into the part. "I would do many, many sermons or monologues, and at the end of a scene, the extras would come up to me, thank me and hug me, and I would hug them back," she says, laughing. "I'd go, 'Thank you all so much, thank you for a great day at work.' And the crew would be like, 'Simone is taking her character a bit too seriously.'"

NEWCOMER "There's huge anticipation around [adult Lottie], and it was daunting [to take on] the role. It's such a stellar cast—they had been on this wave of success, and I was coming in to [play] a character who was already established by the beautiful Courtney Eaton. There were pretty big boots. The first time I met Courtney, I recognized myself in her. We're very, very similar, and we're cut from the same cloth with regard to our background—I'm Maori from New Zealand, and her mother is Maori—and that was very comforting."

CHARACTER WORK "As an actor, you get nervous when you aren't prepared. You get anxious. Your heart's pounding, and you're thinking: 'Am I good enough? Should I be in this role?' And when you get nervous, you need to do more work. I worked incredibly hard on my prep with regard to finding the new Lottie—finding her colour rather than her darkness. Lottie has gone through a complete reinvention; she has shed the skin of her past. I found her through costume, hair, makeup, jewellery, her walk, her voice. When you put on the costume, there shouldn't be any nerves left because you're truly, honestly in that character. You're not someone pretending to play a role—you *are* that role."

IN COSTUME "I love a caftan, and when I was playing with Lottie in my head, I imagined her in lengths of beautiful colourful fabric. All of her acolytes wear purple, so I was like, 'I'm not wearing purple.' At night, I'd be on the Free People [website] or wherever, sending images to the costume designer. Then I'd go to a fitting and be like: 'This piece is amazing. Where did you find it?' And she'd go, 'You sent it to me.'"

ACTING BUG "When I [was] 12 years old and in [a school] assembly, I got the giggles when a boy started singing. When he finished, the headmaster went: 'Simone Kessell, stand up. That is so rude. What did you find funny? If you think that was so funny, we would like you to prepare something for next week.' So I literally created a character based on Julia Child, got up onto the stage and it was a hit. After that, I did something every week at assembly. I always promised myself that if I started moaning [about it] or anything like that, it would be time to give up acting, but that hasn't happened yet."

STAYING THE COURSE "This is such a ruthless industry. You can be so vastly talented but be in the wrong place at the wrong time. It's a bit about who you know, but you also need tenacity and hard work. You've just got to keep at it, keep believing in yourself, keep your mind clear and not listen to the noise. When I started to master that, my work got better and suddenly I was working constantly. You have to take the fame stuff out of it because that doesn't actually matter—it's about being an artist, a true storyteller. That's how I've really come into my own and found my voice." ■

PHOTOGRAPHY, JONATHAN BOOKALLIL

Sustainably CHIC

These six designers are here to update your closet—and your conscience—for the better.

By ESTELLE GERVAIS

CONNER IVES

A true New Yorker at heart, Conner Ives moved to London, England, in 2014 to attend the prestigious Central Saint Martins but kept his American identity by infusing his unique designs with it. At the brand's core is smart and responsible clothing, such as graphic tees and cycling apparel, made mostly from vintage materials—a trademark for which Ives is now recognized and loved by stars like Rihanna and *Vogue* editors alike. He has made a name for himself by taking deadstock fabrics and giving them new life—taking people's trash and turning it into treasures, as it were. connerives.com

HOI BO

Handmade in Toronto, Hoi Bo's androgynous designs are inspired by workwear's classic shapes and incorporate functionality as well as sustainable, eco-responsible practices. The brand's play on design fluidity can be most appreciated with its Exhale Supernova bag: Its thick pleated fabric and sculptural 3-D shape elevate the typical tote or backpack with just the right touch of edge and refinement. hoibo.com

MARINE SERRE

Marine Serre has proven that she is a force to be reckoned with. The young designer left Balenciaga when she was 25 years old to start her brand—on her own terms—and quickly rose to the top by winning the LVMH Prize in 2017. Since then, she has made her mark on fashion with the crescent-moon shape—a recognizable logo that she has plastered all over her sold-out bodysuits and leggings made from recycled nylon. Serre pledges circularity as her modus operandi by using upcycled and recycled fabrics as well as innovative and sustainable fibres in every collection. marineserre.com ➤

PHOTOGRAPHY, COURTESY OF HOI BO, CONNER IVES & MARINE SERRE

UNCLE STUDIOS

Situated in the heart of downtown Toronto, Uncle Studios rethinks classics by infusing each piece with coolness and flair. Expect to find wardrobe staples like the perfect suede coat, grandpa sweater, riding pants and micro poncho when browsing its collections. While the brand does use new materials for its garments, great effort is put into finding clean fabric suppliers and manufacturers, and its use of renewable and efficient energy, as well as its contributions to forest conservation, ensures that every product it produces is carbon neutral. unclexstudios.com

PHOTOGRAPHY, COURTESY OF UNCLE STUDIOS, ALIGHIERI & GIRL CRUSH GANG

ALIGHIERI

British jewellery brand Alighieri crafts hand-carved and locally cast pieces that are one-of-a-kind treasures. Its founder, Rosh Mahtani, a Zambian designer based in London, England, has dubbed her collections "timeless jewellery rooted in literature and art." Indeed, these "modern heirlooms," made from 100-percent-recycled gold, bronze and silver, are created using an ancient lost-wax technique for moulding and sourced through responsible suppliers. Alighieri also offers a lifelong guarantee to ensure that every piece is as eco minded as possible. alighieri.com

GIRL CRUSH GANG

Montreal-based Girl Crush Gang was founded by close-knit girlfriends Lucie Rhéaume and Cindy Cournoyer in the hopes of offering trendy yet consciously made loungewear. Created for the active babe to be comfortable in, whether she's running errands or hanging at home, its sets are manufactured with slow and durable production in mind. Made from recycled and organic materials using an ecologically conscious printing technique, the brand's matching streetwear-inspired looks are also inclusive, with sizes ranging from XS to 3XL. girlcrushgang.com ■

EVERYONE'S A CRITIC

In the so-called democratized era of fashion criticism, whose voice matters?

By RANDI BERGMAN

IF YOU'RE ON TIKTOK, you'll have noticed a constant refrain around the idea of gatekeeping. Countless videos dissect whether withholding information or access is a good thing or a bad thing. In some instances, like when protecting cultural rituals or techniques, gatekeeping can be seen as a valid form of preservation. In others, like when someone shares a favourite little-known vintage boutique or foundation shade, users willingly give up the goods in so-called protest of outmoded elitist attitudes, upholding the belief that everyone should have access to the good stuff. It's unsurprising that users of the social-media platform—the most downloaded app for the past three years—should take such an approach since it is known for disseminating information to its billion-plus mostly gen-Z users. TikTok's rapid ascension to educator of the masses reflects a wider democratization of knowledge. And when it comes to fashion, no longer is it only a small group of anointed authorities who share everything from history lessons to critiques in snackable video form.

Gatekeeping has long underpinned the fashion industry, with its unspoken hierarchies, cloistered fashion weeks and often impenetrable networks that radiate IYKYK (if you know, you know) energy. And ever since the blogger era forced the establishment to embrace outsiders more than a decade ago, the road has not been entirely smooth. Who could forget Dolce & Gabbana placing bloggers Tommy Ton, Bryanboy, Garance Doré and The Sartorialist's Scott Schuman in its spring/summer 2010 front row, pitting them against fashion editors, retail buyers and other industry heavy hitters as authority figures worthy of attention. That uncomfortable power struggle has continued through the Instagram-influencer era and into today's TikTok takeover.

"You don't have to be a fashion historian to have authority on what is a good fashion show," says Amy Odell, a fashion journalist who recently wrote a biography on Anna Wintour, gatekeeping's unofficial figurehead. "I think it's okay to say that successful fashion brands tap into visceral desires we have as human beings, and that's something that is possible for a whole lot of people to assess."

Fashion TikTok is filled with opinionated users who weigh in on everything from fashion shows to red-carpet appearances to advertising campaigns. "I always wanted to do fashion critiques, but I never thought people would want to hear what I had to say," says Taylor Wang (@taylorwjc), a Toronto-based TikToker who is known for unfiltered fashion reviews and personal-style videos. A fashion enthusiast with a business-school background, Wang gives his POV freely—something that others who are more connected in the industry are unable to do. "Everyone is so afraid that they won't get invited to the [next] show, so they just recap the show rather than critiquing it," he says. Wang is not concerned about access—or paycheques. The brands that fund his and many other TikTokers' content are unaffiliated tech start-ups like Afterpay and Klarna. "It would be nice to get invited to the shows, but the thing is I just want to share my thoughts," he adds. "If I don't talk online, I will call my friends and talk about the show. I think that's why it works—because it's natural." (When asked if he'd ever pan a brand that was courting him, he says, "I would be less harsh, but if it were bad, I'd still say it was bad.")

For the uninitiated (intentionally or otherwise), it can be easy to minimize the importance of creators on the app. "I didn't deem myself an authority figure—I feel like my audience did," says Mandy Lee (@oldloserinbrooklyn on TikTok), a trend forecaster who has become well known for her incisive predictions on the app. "[Media] still refer to me as a 'TikTok fashion critic,' and it's always felt a little invalidating because I've been doing this work for seven years, and while I do share my work on TikTok, it's also my [actual] job." Lee is often regarded as a kind of oracle for her ability to predict big trends like the indie-sleaze revival of 2000s alt culture. Her success has brought attention to the trend-forecasting industry, something that was also gatekept for years by the brands that used its services—the arrival of, say, zebra on multiple runways was once treated as the revelatory genius of designers or editors. Today, Lee's predictions reveal the much more anthropological nature of trends. "There is a science to trend forecasting—it's not just scrolling on Pinterest," she says.

Distinctive content has proven the most resonant with TikTok users. And in a sea of self-professed critics, Wang and Lee stand out for their well-thought-out opinions. "I think the only way to build true authority is to have your own point of view, and that's what's not understood as much," says Lee. "You can't just try to replicate somebody's point of view—you have to develop your own." This leads one to believe that the app will eventually shed its leagues of contenders and land on its own group of authority figures who will propel fashion criticism and analysis into the future. Odell suggests that traditional criticism might one day die out in favour of its video equivalent. "Why would you read a review of a [runway] show when you could go on TikTok and get a really good analysis and see it at the same time?" she asks. With that view, perhaps fashion will always have gatekeepers. And maybe they will be necessary for quality control. "I think some things should be gatekept, to be honest with you," she says. "I'm not going to share how I research for my job. Is that gatekeeping?" ■

ILLUSTRATION, ROBB JAMIESON

miu miu
miu miu

HAPPY STAR

From giving up on being a K-pop idol to dropping out of business school in New York, performing artist **LEXIE LIU** has already lived many lives.

By SAMANTHA LUI

THOUGH SOUTH KOREA has been a musical force to be reckoned with since K-pop started dominating the charts about a decade ago, the Chinese music scene is starting to garner attention too, with pop stars like Jackson Wang, Lay Zhang and G.E.M. finding international success. Now, 24-year-old Lexie Liu, from Changsha, China, is joining those ranks as a singer, songwriter and rapper—and fast becoming one of the top Asian acts to watch.

Liu has turned the heads of music critics and fans alike for mashing up elements of cyberpunk, electropop, hip hop and rock in her songs, and the unique combo has paid off. Her music videos, which are more like short films packed with drama and masculine/feminine plays on traditional Chinese dress, have stacked up more than 20 million views on YouTube, and she has close to 250,000 monthly listeners on Spotify. Much like in her music, the artist loves a mash-up in the style department too. Her tomboy-meets-feminine style has propelled her into the high-fashion world, and she's modelled for and collaborated with brands like Yves Saint Laurent, Chanel and Miu Miu. "I think fashion is like armour for me—it makes me feel more powerful and more in character when I'm in my music," explains Liu over Zoom from Shenzhen, China. "Every outfit wakes a part of me up."

Liu's tendency to unapologetically be herself—clashing with stereotypes of the quiet, demure Asian woman and rapping about encouraging ladies to "boss it up" in songs like "佳人 Jia Ren"—has gained her a loyal following. The artist also stands out thanks to cross-lingual lyrics. In her first self-produced full-length album, *The Happy Star*, she sings in both English and Mandarin with some Spanish phrases peppered in. Liu's ability to pick up different languages dates back to her school days. In Grade 11, she enrolled in an international school to improve her English. And two years ago, she was inspired to learn Spanish after her song "Hat Trick" was featured on the hit Netflix drama series *Elite*, which follows a group of working-class teens who enroll in an exclusive private school in Spain. "Language is a really powerful tool when it comes to delivering messages," she says.

Unlike the upbeat bubble-gum pop that dominates K-pop and C-pop, Liu's futuristic electropop sound is more akin to the stylings of artists like Charli XCX and Canadian sensation Grimes. Liu's been a fan of Grimes for years and dreams of collaborating with her. "One day, someone told me, 'Grimes followed you on Instagram.' I was like, 'What?!' and then went super crazy about it," she gushes. "I love her music and her style in the sense that they're really intellectual."

On *The Happy Star*, Liu's love of tarot cards—which she first discovered as a high-school student—shines through. She recently reconnected with tarot and started to find meaningful messages in the readings. Her songs "Fortuna" and "Magician," which are named after two cards, address how destiny and manifestation can shape your life's journey. It's a fitting theme for Liu's trajectory in the music world too, considering her path to stardom has taken a few side steps.

In 2015, at the age of 17, the artist competed on the South Korean reality-television show *K-pop Star 5*, a series in which the country's top entertainment agencies search for the next sensation. Although Liu finished in fourth place, staying in Korean entertainment wasn't for her. "I realized that [the K-pop industry] really wants everything to be perfect, but it's not really for your creative purposes—it's for theirs. I just felt like it's more important for me to express myself freely," says Liu, adding that she wanted to write and produce her own songs.

During this time, Liu was accepted into the global-business program at Fordham University in New York City, which she jetted off to after getting eliminated from the series. However, it wasn't long before she realized the business world wasn't for her, and she moved back to China to take a crack at pursuing music full-time. It wasn't an easy move, since her parents weren't totally behind her career choice, but in 2018, Liu competed in a Chinese rap-competition show called *The Rap of China* and came in fourth, which quickly propelled her career to international heights. "I always considered music a Plan B rather than a Plan A," she says. "I think a lot of Asian people will relate to this because families won't really support you when you go into industries that are not 'real jobs' to them." Thankfully, she forged ahead despite outside opinions.

As an artist who has already lived through many different incarnations, Liu says she isn't sure what will come next in her music, but she wants to continue to be more experimental with different genres while also staying true to herself. That's why she named her latest album *The Happy Star*—it's after the Star tarot card, which alludes to finding endless inspiration. She says that when she's finished with a music project, people often ask if she's afraid her inspiration will dry up. "I used to not know how to answer that," she says. "But this card kind of told me the answer." ■

PHOTOGRAPHY, JEREMY Z. QIN

WHERE DO WE GO FROM HERE?

How does hope look in an era defined by crisis? **HATTIE CRISELL** discovers a growing movement to reframe optimism.

IN RECENT YEARS, THE WORLD HAS seemed like a place of mounting worst-case scenarios. Any number of things might play on your mind in the middle of the night: the cost-of-living crisis, the war in Ukraine, nuclear threats, the climate emergency, energy shortages, the lingering pandemic, structural racism, a looming recession. No wonder people don't want to watch or read the news. According to a 2022 Reuters Institute Digital News Report, 71 percent of Canadians actively avoid the news—up from 58 percent in 2019. The most commonly cited reasons for wanting to disconnect were negative mental-health impacts and too much news about politics and COVID-19.

It's understandable. Feeling anxiety in the face of grim headlines is natural. A survey by climate-anxiety non-profit Force of Nature found that 70 percent of young people feel hopeless about the climate crisis, while half of all tenants are worried they won't be able to afford their rent this year, according to Market Financial Solutions. There's no doubt that these problems are serious, but are things truly hopeless? Or is it possible that we've been too quick to accept that the world is on fire, society is doomed and there's nothing we can do?

Journalist Daisy Greenwell argues that our perspective is skewed because we're not being given the full story. After many years working for a major newspaper, Greenwell was having her own struggles with maintaining hope. She became more depressed with every headline about politicians ignoring environmental chaos. "I had about a year of feeling really bleak—all my time was coloured with despair," she says. "It made me think: 'There's no point in working here anymore because it's not helping. I only want to do work that's actually making a difference.'"

Then she came across an online and print magazine called *Positive News*. "I remember the first time I read it—it was extraordinary," says Greenwell. "It felt like a weight had come off my shoulders." She is now acting editor of the publication, which is part of a growing international movement known as "solutions journalism" or "constructive journalism." It's written with the same reporting standards as a mainstream newspaper but has one crucial difference: It focuses on what's going right in the world.

Recent stories include a new approach to social housing that has significantly reduced homelessness in cities such as Houston, Vienna and Helsinki; a British plumber who organized free services to help low-income people stay warm over the winter; and groups of Indigenous people who've succeeded in protecting huge swaths of land in the Amazon. Greenwell says she hears of far more good news than she can actually fit into the magazine—yet the majority of the media simply ignores it. "If you suggest a good-news story in a traditional newsroom, the response is 'Oh, that's a bit boring,'" she says. Psychologists believe that humans have a negativity bias: We're drawn to clicking on or reading stories that tell us about potential dangers in the world because we have an evolutionary need to be aware of threats. Unfortunately, this means that editors are motivated to fill their pages with terrifying stuff. "And that doesn't leave space for shining a light on things that are going right," says Greenwell.

The speed with which we consume the news may also be making us feel more panicked than is strictly necessary. In 2005, Buddhist monk Gelong Thubten entered a retreat on a Scottish island, which meant cutting himself off from phones, the internet and news for four years. "When I came out of that retreat in 2009 and arrived in London, technology had completely changed," he says. "The iPhone, YouTube, Twitter and Facebook had all emerged, and it was shocking for me to see how things had sped up. It really surprised me how invasive information had become. Yes, there are very frightening things happening in the world, but do we need to have our stress levels spiked every hour?"

Helping us cope with this nerve-jangling situation are a number of spiritual and philosophical movements that have recently gathered steam. The self-help industry has pivoted in recent years to focus on the importance of "setting boundaries." It's a subject that now crops up in conversations about everything from dating to work hours to internet use.

Laurie Santos, a professor of psychology at Yale University, is host of the podcast The Happiness Lab, which shares research on the science of joy. Santos recommends drawing boundaries around news too. "Just because the cycle is 24-7 doesn't mean we need to consume it 24-7," she says. "We can make a decision to shut off notifications and spend only 30 minutes a day taking in the information we need." Thubten adds that if we're going to use sites like Twitter, we can choose to use them in a more constructive way. "I think social media can be a powerful platform for spreading love instead of fear," he says.

The ancient Greco-Roman philosophy of Stoicism has also staged an unexpected comeback thanks to our stressful times, with the @dailystoic Instagram account amassing 1.8 million followers. It's not a school of thought that will hold your hand during challenging times; instead, roughly speaking, it will encourage you to toughen up. Stoics advise working out what's within your control and not wasting energy on what isn't, reminding yourself frequently that we're all going to die (so that fear of death or loss loses its power) and generally trusting that you can cope with whatever comes next.

It's a perspective that has a surprising amount in common with meditation, which has also become hugely popular ▸

ARTWORK, JAZZ GRANT

TERRIBLE EVENTS ARE POWERFUL CATALYSTS AND OFTEN GIVE RISE TO INCREDIBLE PROGRESS.

as an antidote to modern anxiety. In 2018, the Centers for Disease Control and Prevention found that it was the fastest-growing health trend in America. "Meditation helps us to look at the thoughts and emotions that are really making us suffer so that it becomes less about what is happening in the world and more about changing our reactions," says Thubten. He works with major organizations, including the UN, teaching meditation and the benefits of mindfulness. "I'm not suggesting we just block it all out. I'm suggesting that we could learn to have more resilience and more of an ability to stay calm and stay present even when things around us seem to be falling apart."

In fact, what well-being experts seem to agree on is that if you want to feel hopeful, you need to acknowledge the negative stuff first. "Evidence suggests that suppressing our bad emotions just makes them worse," says Santos. "Hope isn't about the absence of anxiety or fear. It's not a Pollyanna view of the world, where you pretend everything is perfect. True hope requires that you address what's actually happening in the present moment, that you allow the scary stuff in and notice how it makes you feel."

If you're struggling with that idea, Santos recommends a meditation known by the acronym RAIN, which was popularized by psychologist Tara Brach. First you "recognize" what you're feeling or thinking in the moment, and then you "allow" those feelings to exist without trying to fix them. Next, you "investigate" by asking yourself more about what you're experiencing and what you might need, and then, finally, you "nurture" yourself with a message of love or forgiveness. "The research shows that this can be a powerful technique," says Santos. Unlike brushing your fear under the carpet, it can leave you with a renewed sense of calm and control.

When you're feeling particularly low about the news cycle, it's also worth understanding that terrible events are powerful catalysts and often give rise to incredible progress. The First World War gave us female suffrage; the Second World War gave the U.K. its National Health Service (similar to our Canadian health-care system). And now, as a result of the attack on Ukraine, the EU has dramatically sped up plans to end its reliance on Russia's fossil fuels and invest in sustainable sources. "Putin's war has completely turbocharged the transition to renewable energy," says Greenwell. "The most recent International Energy Agency report was quite cheering reading, surprisingly."

A recent *New York Times* article by David Wallace-Wells, the author of *The Uninhabitable Earth* (which is as upbeat as it sounds), noted that the predicted warming of the earth now sits between two and three degrees, down from four or five a few years ago. It's not exactly good news, but concerted human effort has cut expected warming by almost half in five years. The point is not that things aren't bad but that they can change, and it can be the biggest stumbling blocks that lead to the most ambitious changes in direction.

Thubten believes that closer to home we can also channel negativity in the world to help us become better and more contented people. "It's okay if things are uncomfortable in life," he says. "We can be okay with discomfort. With meditation, you get stronger and you reduce your fear. You become more awake, more alive and more interested in doing good. You're not able to sort out international problems, but you can definitely do something compassionate in your community—and that makes life more meaningful."

That's what moving into constructive journalism has done for Greenwell, who no longer suffers from bouts of despair. "On almost every single count—extreme poverty, maternal mortality, child mortality, education of girls, life expectancy—the world is a better place than it was 100 years ago," she says. "The only things that are not better are the climate and biodiversity. But even on that front, in a way, things are looking more hopeful than they did five years ago, when some world leaders were still ignoring [these issues]. Every country now has a plan, and that gives me hope."

Readers of *Positive News* write to her and share tales of the action the magazine has empowered them to take; one reader set up a therapeutic scheme for Ukrainian orphans being rehomed in her city. "Humans are essentially good," says Greenwell. There are still plenty of serious problems in the world, of course. But perhaps in 2023, we're capable of solving more than we think.

ARTWORK, JAZZ GRANT

THE LONG VIEW

WE SPOKE WITH THREE EXPERTS ON THE FUTURE OF HOW WE'LL SPEND, WORK AND INTERACT WITH ONE ANOTHER.

MONEY

CASH CANDIDNESS

BY ALEX HOLDER, AUTHOR OF *OPEN UP: WHY TALKING ABOUT MONEY WILL CHANGE YOUR LIFE*

There is a refreshing honesty that comes out of a collective crisis. There is so much noise in the news about the cost of living that even if your friends haven't been hit by rising costs, they're more likely to understand if you need to dial down expensive socializing or if you're stressed because your rent has shot up. Don't be afraid to be candid and tell people what you can or can't afford to do, whether it's with a date or your sister.

When so much of the macro is out of our control—interest rates, energy bills, transport costs, rent—it's tempting to surrender all agency and think "F*ck it—there's nothing I can do about it." But the one thing you can do is stay on top of your own finances. Even if you're struggling—in fact, especially if you're struggling—it's important to know exactly what you have coming in and going out. So don't hide from the reality of your bank account: The more information you have, the more empowered your choices will be.

WORK

THE ENERGY SHIFT

BY SHARMADEAN REID, FOUNDER OF THE STACK WORLD

What we are predicting is friendship being a trend at work. Young people don't feel connected to the workplace; they don't feel that going into the office and meeting their colleagues is a big deal. What I worry about is the future gender-leadership gap that's going to happen as a result of women not networking internally in the workplace. [At The Stack World], our big focus for women for next year is all about how to become the super connector. How do you build your power network and be the best host? Because the host is always the one with power. How do you get into a position where you can pick up the phone and call anybody? I think then women will be less susceptible to workplace trends like quiet quitting and the great resignation because if you've got a good crew at work, it's like being back at school again. I think that there is a huge energy shift happening in the relationship between women and labour at the moment, and I'm excited for it. It's going to be a lot less about growth and more about maintenance.

SEX & RELATIONSHIPS

THE RISE OF LOVER GIRLS

BY LAURA PITCHER, WRITER

In times of uncertainty, it's only natural for us to look to connections with more depth and prioritize safety and comfort. When it comes to friendships, this can look like having a smaller but closer circle. In dating, I know that for many people, this looks like deleting dating apps and choosing to meet people through mutual friends or shared hobbies. I think mindlessly swiping through a sea of people is becoming tiring, especially for those experiencing high stress in other areas of their lives. And many people are finding in-person encounters more romantic and appealing after lockdowns. Having more options doesn't mean they are better options, and I think (along with feeling digital fatigue in general) people are catching on to the fact that online dating only gives the illusion of choice and it makes commitment harder to come by.

For young women dating men, I think hookup culture was pitched as this sexually liberating experience that they should all partake in. While it's true that many people can still be empowered by consensual, respectful and casual agreements, the realities of hookup culture have left some feeling disempowered and like their emotional needs aren't being met. It's why we're seeing the rise of self-confessed "lover girls" and "lover boys" online, why we're longing for romance and deeper connections and why many opted out of cuffing season entirely this past winter. A lot of people feel that hookup culture has been a scam and—keeping in mind that these "chill" or "casual" interactions still take place with a backdrop of rampant individualism, gender inequalities and social prejudices (like racism)—for many, it's been just that. ■

Stolen DREAMS

In her new book, journalist **MELLISSA FUNG** follows the lives of three Nigerian girls who were kidnapped by the African terrorist group Boko Haram.

By WENDY KAUR

MELLISSA FUNG

ON THE NIGHT OF APRIL 4, 2014, a gang of men belonging to the Islamist militant organization known as Boko Haram broke into a girls' boarding school in the town of Chibok in northeast Nigeria. The next morning, 276 female students were reported missing. Former U.S. First Lady Michelle Obama tweeted #BringBackOurGirls, bringing attention to a forgotten part of the world. When journalist and former CBC field correspondent Mellissa Fung woke up to the news in Washington, D.C. (where she was living at the time), she had the same questions the internet had: How was this possible? Where did the girls go? And who was trying to save them? For Fung, it was also personal: The kidnapping brought forth a flood of memories from her own abduction in Afghanistan almost six years earlier.

A fervent stirring compelled Fung to fly to Nigeria for answers. To her horror, she found out that what had happened in Chibok was only the latest in a series of mass kidnappings of girls that had been going on for more than a decade. Fung learned that many were hugely under-reported: There were possibly thousands of girls across northeastern Nigeria who had been taken against their will and forced to marry fighters and leaders of Boko Haram (which translates to "Western education is forbidden"). The militant terrorist group, which made its base deep inside the Sambisa Forest, has been responsible for abducting women and girls since the early 2000s. "How is this not front-page news?" Fung thought at the time. She was also shocked to realize that the United Nations itself couldn't say how many girls had escaped, how many were still captive and how many hadn't survived.

Fung's new book, *Between Good and Evil: The Stolen Girls of Boko Haram*, chronicles the kidnapping, captivity and escape of three girls who were taken from their villages: Asma'u, who was 12 years old, Gambo, who was 14, and Zara, who was 15. Between 2016 and 2020, Fung made a number of trips to Nigeria so that she could get to know these extraordinarily resilient young women. In 2021, she released a documentary on the girls called *Captive*. "The film ended up being only 87 minutes long—which is a long [run] time for a documentary—but I had hundreds of hours of interviews that didn't make it in," she explains via Zoom from her home in London, England. "I went back [to Nigeria] and interviewed them on my own without a camera. I wanted to get to know them better. The book gave the girls more of a voice as well as more agency."

Fung got to know them through Kabir Anwar, a local journalist in the city of Yola. Although the women, by then in their late teens and early 20s, were eager to talk, it took a bit of time to gain their trust, so Fung shared the story of her own kidnapping. "As a journalist, it is often too easy to exploit other people's trauma," she writes in her book. "So I opened up to them about my own."

On October 12, 2008, Fung, a reporter for CBC's *The National* at the time, was leaving a refugee camp outside of Kabul when she was kidnapped by a group of armed men who claimed to be part of the Taliban. Blindfolded, she was stuffed into the back of a car and driven off to a village in the middle of nowhere. She was pushed into a hole in the ground, unable to fully stand up or lie down, and held captive there for 28 days. At the time, the CBC requested a press blackout while negotiations were being made with the kidnappers. Fung was released on November 8. She returned to the newsroom at CBC, but her status had changed. Although she wasn't shunned and her colleagues went out of their way to be kind and caring, Fung was passed over for assignments that might involve any risk. "My unhappiness reached a point where I had to leave the job I loved to preserve my own sanity, but I harboured a resentment that simmered for years afterward," she writes. In 2011, she chronicled the ordeal in *Under an Afghan Sky: A Memoir of Captivity*. Everyone around her

PHOTOGRAPHY, JANE MCLEISH-KELSEY

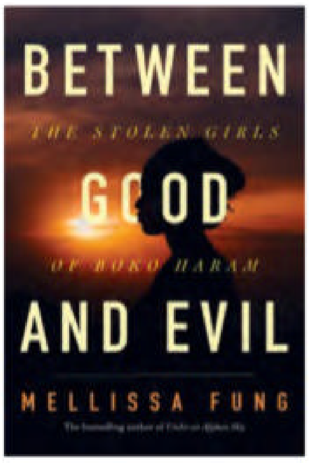
(FROM LEFT) GAMBO, ASMA'U AND ZARA IN YOLA, 2019

hoped the book would bring her a sense of closure. “I hate the word ‘closure’ because there never really is closure with trauma,” she says. “I wrote the first book like it was happening, as if I were in the hole, back in captivity. It was reliving a nightmare. I don’t regret doing it, but it wasn’t cathartic.”

In Nigeria, when she found out that the young women who had escaped Boko Haram were being shunned by their communities and even by their own families, Fung felt that familiar rage bubble up again, this time on the girls’ behalf. With her own kidnapping in mind, she was especially careful not to retraumatize her interviewees. She avoided pushing for details about certain experiences, like the “marriages” to soldiers, and instead let the girls say whatever they wanted. She also ignored some of the traditional boundaries of journalism, connecting the girls with Fatima Akilu from the Neem Foundation—an NGO rehabilitation centre Akilu founded in the city of Maiduguri—who has been bringing trauma therapy specifically to women in northern Nigeria who have escaped or been rescued from captivity. “It’s not something a journalist does, but how could I not help them? My own experience told me that I had to try.”

Today, Asma’u, Gambo and Zara are living in a community of women who have escaped the forest and made a little hamlet outside Yola their home. Asma’u’s older sister Binta (who was also kidnapped alongside Asma’u, their mother and their younger siblings) never returned and is believed to still be somewhere in the forest. Zara, who was forcibly married to a Boko Haram fighter, became pregnant before she was able to escape and has a young daughter named Aisha. “They’re supportive of each other, and they talk about their experiences,” says Fung. She is grateful that the girls are safe but is frustrated that they aren’t in school. “They’ve lost too much time in their education and have found it too difficult to keep up, no matter how hard we tried to keep them in school, even [providing] tutors.”

Fung’s hope for the book is that people will come away with a better idea of what is happening in that part of the world. She also hopes it will engender more empathy for those who are entrenched in conflict-ridden places—especially girls, since they are the ones bearing the brunt of most of the atrocities and because the crimes committed against them are particularly barbaric. This story doesn’t end with the book, emphasizes Fung. “Boko Haram is active and expanding; there are more girls being taken every week. There are also more girls escaping every week and having to live with the aftermath of captivity.” Asma’u, Gambo and Zara don’t want to be seen as victims, she stresses. They see themselves as having survived that horrible experience. “What they will accept is that it changed the course of their lives. Their lives are different because of what happened.” The book is Fung’s attempt to do justice to the girls’ continuing struggle to rewrite their own stories. ■



BETWEEN GOOD AND EVIL: THE STOLEN GIRLS OF BOKO HARAM
BY MELLISSA FUNG, HARPER COLLINS

PHOTOGRAPHY, COURTESY OF MELLISSA FUNG (THREE GIRLS)

Daddy's lil girl...

GLOBAL VISIONARY

PRIYANKA CHOPRA JONAS has already conquered Bollywood and Hollywood. Next up for this enterprising superstar? Everywhere else.

By PATRICIA KAROUNOS

WHEN PRIYANKA CHOPRA JONAS MET HER FRIEND JENNIFER SALKE, a long-time TV executive who had recently joined Amazon Studios, back in 2018 for lunch, she didn't know how pivotal that meeting would turn out to be. While they were catching up, Salke told Chopra Jonas about a ridiculously ambitious idea for a new television franchise. What if they could create an international spy thriller about highly skilled agents who genuinely have the world's best interests at heart that would then lead to countless spinoffs set and produced around the world following different spies working in their home countries? Just one thing went through Chopra Jonas' mind as she listened to her friend's vision for the series: "I want to do it."

There is, perhaps, no one better suited to help lead a massive project like this, considering that the 40-year-old actor started her career as (and remains) a major force in her home country of India before transitioning to Hollywood and finding global stardom. She eventually met with project executive producers Joe and Anthony Russo—the filmmaking brothers behind Marvel blockbusters like *Avengers: Endgame*—was blown away by their "audaciousness" and sealed the deal.

This years-long journey has led to *Citadel*, Prime Video's flashy big-budget new series that debuts on April 28. Chopra Jonas—who has appeared in more than 50 Indian films as well as American projects like the 2015 FBI TV drama *Quantico* and, most recently, *The Matrix Resurrections*—stars in what's being called this "mothership" or main English-language series as Citadel agency spy Nadia Sinh. *Game of Thrones*' Richard Madden plays fellow agent Mason Kane. The premiere kicks off with an action-packed fight sequence set on a high-speed train that ultimately ends with both Nadia and Mason losing their memories, including any idea that they are spies who share a complicated romantic past. The pair reunites years later after the agency has fallen, leaving them trying to piece together their former identities—while trying to save the world, of course.

"To me, it is just so compelling—it's an experiment," the L.A.-based star says of the franchise, which already has spinoffs set in Italy and India (in which Chopra Jonas' Nadia will factor) in production. "You couldn't really do this with a theatrical release. Streaming has really changed entertainment in general—how and where entertainment is consumed. The global community has become so small and there's just so much choice, which is why now is the time for a show like *Citadel*. It's a great cross-pollination of cultures, and it's so amazing to see a streamer really lean into the global nature of entertainment." ➤

PHOTOGRAPHY, TRUNK ARCHIVE/XAVI GORDO

> **BUT COMING FROM BOLLYWOOD, WHERE VARIETY IS THE NAME OF THE GAME, CHOPRA JONAS DOESN'T JUST THRIVE ON WILDLY OSCILLATING PROJECTS; SHE SEEKS THEM OUT.**

Actually making *Citadel* was a major challenge for Chopra Jonas. They filmed for over a year, starting in 2021, when many pandemic restrictions were still in place. Having to keep to a small bubble was tough, and it was made even harder by how physically and emotionally demanding she found the role, not to mention having to stay in top shape the entire time while stunt training. But still, Chopra Jonas loves the duality of Nadia. "She is a woman who carries a lot of burdens with grace under fire," she says. "Anything can happen, and Nadia will have it under control. But that takes a toll on your spirit, when you're the one who always has to have it together or the one people turn to for answers. And being a spy allows you to wear so many masks. We [have] epic fight scenes and then suddenly it will be really tender and human."

It's starkly different from Chopra Jonas' other starring role of the spring: Mira Ray in the emotional romantic drama *Love Again*, which also features Sam Heughan (*Outlander*) and Céline Dion. Whereas Nadia is bold and brash, confident bordering on arrogant, Mira is vulnerable, open, gentle and kind of broken. But coming from Bollywood, where variety is the name of the game, Chopra Jonas doesn't just thrive on wildly oscillating projects; she seeks them out. She's always looking for new ways to express herself and finds nothing more invigorating than that feeling of nervous anticipation when she's stepping into the shoes of an unfamiliar character for the first time and not quite knowing what she'll find.

That fearless, try-anything attitude is what has driven Chopra Jonas throughout her career. Now a new mother to a one-year-old daughter, Malti Marie (with husband Nick Jonas), she has had to slow down a bit to think out logistics before jumping headfirst into whatever project piques her interest, but she'll never stop seeking that creative adrenalin rush. "I feel even more excited to be able to do work that would make [Malti Marie] proud, that would make her say 'She's my mom,'" says Chopra Jonas. "I want to be able to leave behind that kind of legacy. That's how I feel about my parents. They inspire me every day—the people they were, the work they did. All of my choices have sort of pivoted to coming from a lens of her."

Legacy is also something she's thinking about at her production company, Purple Pebble Pictures. Chopra Jonas founded the production house almost a decade ago after a conversation with her mother, Madhu, when she was around 30. Knowing the harsh double standards of both the film industry and societal attitudes toward women as they get older, Madhu was worried that Chopra Jonas' career onscreen wouldn't last forever and was adamant that her daughter find another way to make money and become financially independent. Madhu helped Chopra Jonas set up the company, and now the star produces smaller-scale movies around India that are told in the country's different regional dialects.

But for Chopra Jonas, the production company allows her to do something that *Citadel* also enables: doing things differently. She often chooses to work with exciting new talent or women who haven't been granted equal opportunities, spotlighting other voices and marginalized stories in the process. "I'd love to see more movies like *The Woman King*; I'd love to see more movies with women playing the central roles do well at the box office," she says. "I feel happy to be working at a time when these conversations are happening and more opportunities are becoming real—the generation of women who came before me fought for this to be our reality, and it's our responsibility to fight for the next generation. The work that I'm now doing in my 40s is extremely exciting to me, and I feel like it's the beginning of a new phase in my career." ■

PHOTOGRAPHY, TRUNK ARCHIVE/XAVI GORDO

ICE QUEEN

Scientist **ALISON CRISCITIELLO** explains how Canada's iciest regions can tell us about our past and help better our future.

By CAITLIN STALL-PAQUET

AS A LIFELONG LOVER OF HARSH, cold places and after years of working as a U.S. climbing ranger and mountain guide, Alison Criscitiello got a Ph.D. in glaciology and became an ice-core scientist, studying past climate by looking at the information stored in ice layers. "I like that it combines adventure and science—my two loves," says Criscitiello of her work. One of only about 300 people worldwide doing this job, the Massachusetts native relocated to frigid Edmonton, where she is now the director of the University of Alberta's ice-core laboratory. In 2023, as part of the Rolex Perpetual Planet initiative and in collaboration with the National Geographic Society, Criscitiello set out on an arduous trek up Yukon's Mount Logan (the highest peak in Canada) to gather unique data. After two difficult weeks of drilling, she and her team extracted an ice core at a record depth containing 30,000 years of climate history that will tell us about our past and, hopefully, inform our future. We spoke with Criscitiello about her work, what it means for our environment and the importance of supporting women in this field.

WHAT IS ONE OF THE MOST SURPRISING THINGS THE ICE HAS TOLD YOU? "I look for new chemical species in ice that can allow us to reconstruct things about past climate that we didn't know before. It's been very surprising to be able to link the use of certain chemicals—from industrial types like DDT to personal-use ones in Teflon and Gore-Tex—to their increase in the environment in remote parts of the planet. For example, Alberta's Columbia Icefield looks pristine. But legacy contaminants, including DDT, that were used decades ago and far away from here have been atmospherically transported and cold-condensed into the snowpack, and now they're melting out into water supplies."

WHAT'S PARTICULAR ABOUT YUKON'S MOUNT LOGAN? "Most of the really long-term paleoclimate records from ice cores are from the Arctic or Antarctica. If you look at non-polar regions, there are only a few places that have been cold enough for long enough to offer this look into the past. Even among those few places, Logan is unique because the highest part of the mountain is 20 kilometres long, so it has this underlying bedrock geometry that has allowed ice to accumulate in a bowl that's over 400 metres deep. Ice cores have the power to tell us about regional climate in the past, so if we only have long-term climate records from the polls, we're missing a lot of information."

ALISON CRISCITIELLO

HOW DOES THAT INFORMATION HELP PAVE THE WAY FOR ACTION? "Probably the most direct way is through contributing to Intergovernmental Panel on Climate Change reports. There's this other side of the contaminants story where, almost daily, chemicals are being banned and then replaced. With approvals happening so quickly, we don't actually know what things are going to break down and then degrade into the environment. The hope would be to shine a light on how important it is to have a holistic view of chemicals."

YOU STARTED AN INITIATIVE CALLED GIRLS* ON ICE CANADA. DOES THERE NEED TO BE MORE SUPPORT FOR WOMEN IN YOUR FIELD? "The purpose of the program isn't just 'Let's get more women in STEM'; it's about increasing self-confidence and self-efficacy in sciences and the outdoors and knowing that you can do anything. I started this with two other women because we were seeing all these Canadian applicants for a similar U.S. program and spent years getting enough funding together for a Canadian version."

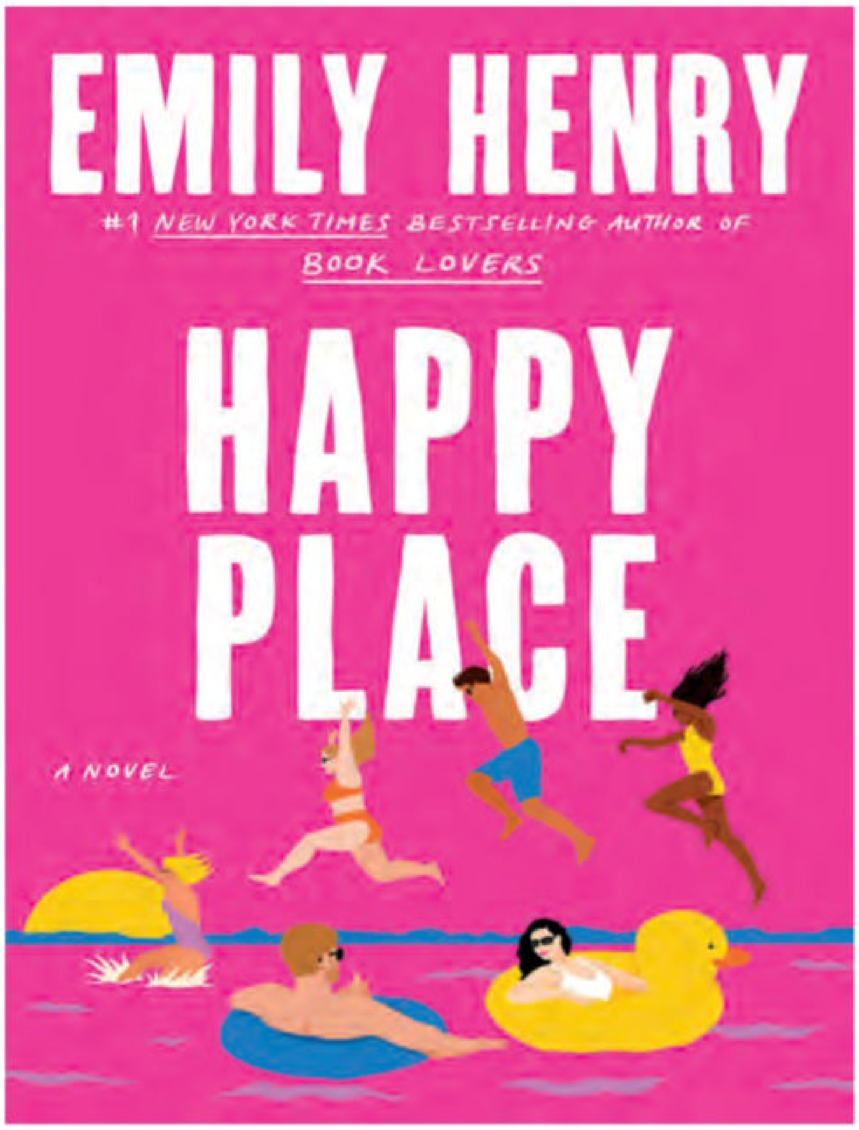
HOW HAS ROLEX'S SUPPORT CHANGED THE PROJECT? "To have a company like Rolex invested in telling the story of this science—I've never had anything like that before. I wouldn't have said this in the past, but I think direct science and storytelling funding are equally important. Ultimately, what it does is drive people not only to personal change but also to create policy change together." ■

PHOTOGRAPHY, LEO HOORN

ROMCOM ROYALTY

Author **EMILY HENRY** wants to take you to your happy place.

By PATRICIA KAROUNOS



HAPPY PLACE BY EMILY HENRY, PENGUIN PUBLISHING GROUP

WALK INTO any bookstore and you'll probably be greeted by the books of Emily Henry. The *New York Times* Best Seller author is known for her enchanting romance novels, like last year's *Book Lovers*, and unmistakable covers: Vibrant hues serve as the backdrop for cute, inviting illustrations and big white block letters proclaiming the title. The books, now hugely popular on TikTok, scream "beach read" (and not just because that's also the title of Henry's 2020 debut), letting readers know they're in for a comforting, heart-fluttering story that will let them escape reality for quiet, blissful moments.

"I'm trying to create this very long vacation for myself," says the novelist, who's based in Cincinnati, Ohio, of her writing process. And for the most part, a vacation is exactly what you're getting with a Henry novel. But that's not all. Beneath the movie-worthy meet-cutes and tension-laden flirting is the type of emotion that catches you off guard, especially when you're busy judging books by their covers. There are heavier moments and angst as lifelike characters navigate things like heartbreak, grief, loneliness and mental health. You know a happy ending awaits you on the final page, but the journey makes you work for it.

Henry's latest novel (and fourth romcom), *Happy Place* (out on April 25), continues in that fine tradition. Told across two timelines, the story follows Harriet and Wyn, the picture-perfect couple in a tight-knit college friend circle who, after nearly a decade together, have broken up. The catch? No one knows, and the exes are forced to pretend they're still happily in love during their annual group vacation in Maine.

The idea was sparked not long after Henry completed *Book Lovers*. She was starting to brainstorm as the weather got colder—her favourite time to rewatch old Hollywood movies. It just so happened that she was watching a lot of screwball comedies about remarriage from the '30s and '40s—like *The Philadelphia Story* with Katharine Hepburn and Cary Grant—which prompted her to think that it would be a "fun challenge" to write a second-chance romance, a story about a couple who had already fallen in love—and out of it—by the time readers meet them. "I wanted to see if I could get people to care about people falling in love for a second time, when they already know each other's quirks," she says. "It's funny because the book I wrote did not end up being light and frothy. I wasn't coming up with a whole lot of screwball scenarios for Harriet and Wyn. Instead, I was putting them in the real world and was like, 'Oh, this is devastating.'"

Happy Place has the same charm and wit fans have come to expect from a classic Henry tale, but it is also about meaningful friendship, getting older and choosing what you want your life to be, making it more profound than some of her past work. "To me, *Happy Place* feels very much of a piece with the rest of my books—it just feels like the next step," she says. "When I started publishing, my books were about being in your late 20s or early 30s and feeling like you've gotten to that point where, for the first time, your life isn't prescriptive anymore and you're not really sure what comes next. So far, my 30s have been really fun, and I imagine that my characters will continue to age alongside me and that there will be more development toward the next phase of life."

Facing what comes next has never been something that Henry has shied away from. An avid reader throughout childhood, she started writing when she ran out of books to read in the series she loved (like Katherine Applegate's Animorphs), creating what was basically for-her-eyes-only fan fiction. By the time Henry understood that the people who wrote her favourite books made an actual living from them, she knew that that was what she wanted to do—although there was a time when her passion for dance pulled her away for a bit. A creative-writing scholarship in college drew her back in, and soon she was writing in full force.

Romcoms aren't Henry's first love. She started out writing sweeping YA novels (such as 2016's *The Love That Split the World*) because she liked reading the intense, rapid-paced genre. And as a young twentysomething, she felt adolescence was the only thing she had perspective on. But as she got older, Henry found herself wanting to write about characters who were at a similar stage in life. Then a particularly dark period had her turning to the romance aisles for relief—the books made her feel safe and happy, and the more she read, the more interested she became in the romcom format. And when Henry gets wrapped up in something, she wants to write about it, so that's what she did.

EMILY HENRY

"I'm most excited about taking characters through an emotional arc—going back to their childhood, finding out what their traumas were and what their coping mechanisms are and forcing them to confront [their past]."

PHOTOGRAPHY, DEVYN GLISTA/ST. BLANC STUDIOS

"I stumbled into romance and realized I was actually better at it than the other things I had been trying to be good at for a while," she says. "I'm most excited about taking characters through an emotional arc—going back to their childhood, finding out what their traumas were and what their coping mechanisms are and forcing them to confront [their past]. I think that's why people glom onto my books. They feel connected to these characters who have the same kinds of thought patterns and make the same mistakes they do, and then they see them break through. As a reader, it's empowering to see yourself in a character; it helps you know yourself better and be healthier."

Her first two romance novels, *Beach Read* and *People We Meet on Vacation* (which is currently in development to be adapted into a film), were both successful. Then TikTok's #BookTok community found them—and eventually *Book Lovers*—and her books became phenomena. Henry has now spent months on bestseller lists, and as of earlier this year, her hashtag has well over 150 million views on TikTok, making her one of the big names of the BookTok genre. Although she's not on the app herself, this time around, with *Happy Place*, she has a much greater awareness of what's happening in the reader community.

Does Henry feel pressure as readers eagerly await the next book? Yes, but not in the way you might think. "The reason that BookTok functions as well as it does is because it's entirely reader-driven, so when a book catches on there, it's especially gratifying—a person just really loved a book and wanted to make a video to tell everyone about it," she says. "I definitely feel immense pressure now with every book, but I would still feel that pressure outside of TikTok. Now there are people who I do not want to let down—not [because I'm worried] that this book won't sell but because they have given me a career. They have made it possible for me to write full-time, which is really rare and not something I take lightly." ■

OPEN

Pay transparency is on the rise. Here's how to make it work for you.

By TRUC NGUYEN

ELLEN EAMON, A MANAGER IN THE HOSPITALITY INDUSTRY and founding member of the Montreal Restaurant Workers Relief Fund, looked at around 2,000 pay stubs through her work with the COVID-19 mutual-aid program. "The thing that was so shocking to me was the wild variation in the way that people were paid and how much they were paid," she says. Workers in the same job received completely different wages, and the way tips were calculated varied by restaurant as well. "A sous-chef position, for example, would pay $85,000 a year in one restaurant and $17 an hour in another."

Hospitality roles are often posted without a salary range or any other compensation information, leaving job seekers in the dark about how much they can expect to make—and how much their peers might be making. "I think it's people trying to hide the fact that they underpay or they don't pay overtime or they take a cut of tips or they're just making things up as they go," says Eamon.

But things are starting to change. In recent years, more restaurants in Montreal have started including salary ranges and information about tips and overtime in their job postings, a shift that Eamon is glad to see after her experiences as a hiring manager. "I think it's so important to be super transparent and super upfront about what the expectations for a position are, what the salary is and what the benefits are," she says. For her, being open about this information during the hiring process is a way to reduce potential gender and race wage gaps and provide more clarity for workers. "It stops so much conflict... [and] solves so many problems right away," says Eamon.

Soon, this form of pay transparency—where salary ranges are included in job postings—may become the norm. According to a recent Talent.com survey, 84 percent of Canadians would support a law requiring employers to disclose salary ranges in job postings. In the United States, job listings in California, Washington state, Colorado and New York City now have to include salary ranges. And since last June, employers in Prince Edward Island have been required to include pay information in public job postings and can no longer ask applicants about their pay history or penalize employees for sharing their salary with co-workers. Similar legislation is being considered in British Columbia and Newfoundland and Labrador, and in 2018, the Pay Transparency Act was passed in Ontario but subsequently shelved.

"Pay transparency is going to be a thing whether we like it or not—gen Z shares everything, including how much they make," says Allison Venditti, a career coach, HR expert and founder of Moms at Work. "Nobody posts a job posting if they don't have a budget." And job seekers are tired of applying and interviewing for roles and then finding out that the salary is too low. "[It's] a huge waste of time for everybody." With the pandemic, "a lot of things have been thrown at women, and I think we're just tired of it," adds Venditti, who has also worked as a recruiter and headhunter. "I think that there's a huge movement for pay transparency from women, who are just tired of being underpaid." When Venditti worked in HR, she would see women apply for roles without pay bands, get asked how much they were currently making and then be offered

BOOK$

only a nominal amount above that number. “I was looking down the pipeline and watching women being underpaid by 30 to 40 percent [compared] to their co-workers, and no one seemed to care that that was a thing,” she recalls.

Venditti advises job seekers to ask about pay right upfront, before they apply for a position, by saying something like “I’m very interested in this job posting; can you please let me know what the salary range is?” Waiting too long—for example, until after multiple interviews—to ask this question can mean frustration and wasted effort if there’s a mismatch between expectations and the actual rate.

Of course, wage transparency extends beyond simply requiring employers to include a salary band in job ads. “Prohibiting pay secrecy is one aspect,” says Sylvia Fuller, a professor of sociology at the University of British Columbia whose research focuses on labour-market inequality. “Another element of wage transparency is making that data on companies and their wage gaps publicly visible and available—for not only their own employees and unions and so forth but also the general public.” That could mean reporting aggregate wage data or, in some cases, publishing individual names and salaries.

In Canada, the Pay Equity Act, which came into effect in 2021, requires federally regulated workplaces with 10 or more employees to establish a pay-equity plan, address any gender pay gaps and report aggregated wage-gap information. “When you publish people’s salaries and they can actually see what they’re making [compared to] what their equivalent peers are making, for example, you do see the gender wage gap shrink,” says Fuller. This is relevant when you consider that in Canada, female employees aged 25 to 54 still earn 11.1 percent less per hour than male employees, and there are also significant racial wage gaps.

If you are already in a role and suspect or discover that you’re being underpaid, Venditti suggests talking to HR and even looking into the pay-equity legislation in your province or territory. “I’ve had hundreds of women tell me about experiences where they found out that they were underpaid by $30,000 or $50,000 [compared to] co-workers who were hired after them [or] who were more junior than them,” she says.

Pay transparency doesn’t mean that everyone has to be paid the same; for example, there can be experience- or performance-based reasons why one worker might be paid more than another. But employers should have reasoning behind what they’re paying people, says Venditti. “Really, the goal of transparency is trust.”

Importantly, the shift toward transparency also offers an opportunity for broad, meaningful change. For example, one study of faculty salaries found that wage-transparency laws reduced the gender wage gap at Canadian universities by about 30 percent. “It is an important tool at the individual level for workers or job seekers, but it’s also a really important part of the bigger picture [and moving] toward having more equitable and inclusive working environments for everybody,” says Fuller. “Just showing the problem doesn’t fix the problem, but if you don’t know what it is and can’t track it over time—if you don’t have those metrics—then you really are in the dark.” ■

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Waste NOT

Landfills are overflowing, and greenhouse gases are rising. Could the beauty industry's adoption of upcycling be part of the solution?

By CAITLIN KENNY

PHOTOGRAPHY: CATHERINE LOSING/TRUNK ARCHIVE

1.
REN
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2.
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MOON DEW
4.
CAUDALIE
dermalogica
6.
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1. REN CLEAR SKINCARE EVERCALM BARRIER SUPPORT ELIXIR (**$75, SEPHORA.CA**). 2. THREE SHIPS RADIANCE GRAPE STEM CELL + SQUALANE DAY CREAM (**$45, THREESHIPSBEAUTY.CA**). 3. HERBIVORE MOON DEW 1% BAKUCHIOL + PEPTIDES EYE CREAM (**$63, SEPHORA.CA**). 4. CAUDALIE RESVERATROL-LIFT INSTANT FIRMING SERUM (**$95, CA-EN.CAUDALIE.COM**). 5. NUXE BIO MICRO-EXFOLIATING CLEANSING MASK (**$37, SHOP.SHOPPERSDRUGMART.CA**). 6. DERMALOGICA LIQUID PEELFOLIANT (**$82, DERMALOGICA.CA**).

THE SANDY SOILS OF THE CENTRE-DU-QUÉBEC region make it the perfect home for sprawling boggy cranberry fields. As the second-largest producer of the fruit worldwide (after Wisconsin), the province keeps the ruby-hued juice flowing at home and abroad—but it's the leftovers from the processing that are proving their potential.

This month, Dermalogica's at-home chemical peel Liquid Peelfoliant hits shelves, and it boasts a cranberry enzyme that's extracted from the post-juicing scraps of an organic grower in Quebec. "Our supplier partnered with a family-owned farm that's been operating for 20 years and is fully committed to sustainability," says Morgan Francis, Dermalogica's sustainable-ingredients specialist—a role that was recently created to help the California-based skincare brand pursue its earth-friendly goals, which include having 90 percent of its ingredients sustainably sourced by 2025.

That's where upcycling can play a big role—for Dermalogica as well as in the broader beauty landscape. Think of the practice as the industry's version of the old adage that one man's trash is another man's treasure. "Upcycling is taking a material that would typically go to waste and turning it into something that has higher value," says Francis. This is different from recycling, where the material is kept in the same loop—using plastic to make plastic, for example—typically decreasing in quality through the process.

Making clever use of by-products and waste isn't unique to the beauty industry. There are some companies using misshapen produce to formulate nutritional supplements (Outcast Foods), others turning leftover apple skins into faux leather (Toronto-based Samara) and some even taking ocean plastics or cotton bits and giving them new life as unique fabrics (Adidas, Everlane, Reformation).

The global market for upcycled ingredients is currently estimated to be more than $350 million and is expected to grow to more than $650 million over the next decade, according to market-research firm Fact.MR. Though the food and beverage industry was one of the earliest adopters of upcycling, the firm's report highlights recent surging demand from the cosmetics and personal-care industries.

Francis saw that interest play out this spring at In-Cosmetics Global, one of the beauty industry's top trade shows, where upcycling was a hot topic and suppliers took home awards for their innovations in upcycled ingredients. But the practice, while novel territory for Dermalogica, isn't altogether new, especially among brands that lead with "green" or "clean" messaging.

"We've been using upcycled ingredients for almost 20 years," says Ren Clean Skincare global ambassador David Delport. The British brand started with upcycled rice oil soon after its debut and has continued to use by-products ever since, most recently in its Evercalm Barrier Support Elixir, which contains upcycled rice germ.

French skincare brand Caudalie was actually born from the idea of upcycling, when founder Mathilde Thomas learned that the wine-production remnants from her parents' vineyard held skincare benefits. For example, the namesake ingredient in the Resveratrol-Lift Instant Firming Serum is sourced from grapevine stalks.

Similarly, Toronto-based Three Ships extracts molecules from boreal-forest tree bark that would typically be discarded during the lumber-manufacturing process. Blended into its Radiance Grape Stem Cell + Squalane Day Cream, these ingredients offer elasticity-boosting hydration. And the nourishing bilberry in Herbivore's new Moon Dew 1% Bakuchiol + Peptides Eye Cream comes from the food industry. New York's Farmacy boasts a long list of products that contain upcycled ingredients—including tangerine peel in its new 10% Waterless Vitamin C Serum—and in 2021, the company reportedly used around 650 kilograms of ingredients that might otherwise have ended up in landfills. For 2022, it has pledged that all new products will include upcycled ingredients, targeting two tonnes of food waste.

Skin-scrubbing ingredients can often be repurposed from the food industry—from the apricot seeds in Nuxe's Bio Micro-Exfoliating Cleansing Mask to the coffee grounds in Cocokind's Scrubbing Clay. Outside of skincare, we're seeing the beginnings of upcycling in fragrance too. Mugler's Angel Nova Eau de Parfum Spray uses previously distilled rose petals to obtain a second, different-smelling extract.

All of these efforts help limit how much waste goes to landfill, a worthwhile pursuit given that the United Nations' Food and Agriculture Organization estimates that 1.3 billion tonnes of food—or a third of all food produced for human consumption—is wasted per year globally. "When food waste goes into a landfill, it decomposes and can produce methane, which is a very potent greenhouse gas," says Alissa Sasso, manager of consumer health for the Environmental Defense Fund in the U.S. Using by-products and waste for beauty ingredients also means that fewer raw materials need to be grown in the first place, which saves water and energy while also reducing carbon emissions.

But getting all these planet-friendly benefits requires a lot of upfront heavy lifting for brands and ingredient-makers because they have to set up the supply chains. "It can be a resource-intensive process to get from wanting to use an ingredient in a product to actually being able to do it, in terms of both the process for turning it into something that can be used in the final product and making sure it's being rigorously evaluated for safety," says Sasso. Delport agrees: "Connecting the supply of the waste and the laboratory in a meaningful way that has durability and financial feasibility is potentially tricky, but I'm hoping it's the sort of thing that catches on the more we talk about it."

And how we talk about it matters, as both Sasso and Delport flag the risk of upcycling becoming a mere marketing ploy. It's part of the reason Sasso would like to see the beauty industry come to a common definition of upcycling, like the Upcycled Food Association has done for its own industry. "The more information that's out there and the more that companies align around the idea—it can help to avoid greenwashing and make sure that things are as transparent as possible for consumers," she says.

Ultimately, there's still much to discover in terms of how huge upcycling's impact could be. "We really want to see companies being transparent about how and why they're using these ingredients and how they evaluate for environmental benefits," says Sasso, noting that a life-cycle analysis is the gold standard (something Dermalogica has under way for Liquid Peelfoliant's cranberry extract).

With many of us looking for the next step beyond the clean movement's ban on certain chemicals, there's a great opportunity for brands to lead the way in upcycling. And with scientists' loud and clear warnings about the perilous rate of climate change, every bit counts. ■

BACK TO LIFE

We now know that only a fraction of what gets tossed in the blue bin actually gets recycled, so why not divert packaging from landfills with these clever upcycling hacks?

LIP-BALM POT

PILL CASE

Give your old lip-balm pot a good clean with some soap and then use it to keep painkillers or breath mints in your purse.

LANEIGE LIP SLEEPING MASK **($29, SEPHORA.CA)**

EYESHADOW COMPACT

JEWELLERY TRAVEL CASE

Clean out the empty pans of your luxury compact for a handy and chic case to pack with rings and earrings when you're on the road.

DIOR 5 COULEURS COUTURE EYESHADOW PALETTE IN NUDE DRESS **($80, DIOR.CA)**

CANDLE JAR

DESK ORGANIZER

Pop your finished candles in the freezer to make it easier to chip out the wax and then fill the cleaned-out jar with writing tools, makeup brushes or a cute succulent.

DIPTYQUE PARIS BAIES CANDLE **($98, DIPTYQUE'S TORONTO STORE AND HOLTRENFREW.COM)**

CH-CH-CHANGES

It's normal for skin to change at different stages of life, but what happens when your regular routine starts to do more harm than good?

By PATRICIA KAROUNOS

FOR AS LONG AS I CAN REMEMBER, my skin has been the same: frustratingly acne-prone with an oilier-than-I'd-like T-zone and semi-frequent dry patches on my cheeks. Then, about a year ago, that all changed. Suddenly, I was experiencing redness, tightness and flakiness like never before. It was a stressful period in my life, so I figured that that was what my skin was reacting to—until I started feeling some tingling, a clear sign of a sensitized and damaged skin barrier. Guessing that I had been a bit overzealous while exfoliating, I removed all active ingredients from my skincare routine and resolved to spend the next couple of weeks sticking only to the basics: a gentle cleanser and a nourishing moisturizer as well as an SPF during the day. I thought this would cure all my ails and I'd soon be able to reintroduce oft-discussed ingredients like glow-imparting vitamin C and skin-cell-turnover-boosting retinoids into my meticulous regimen.

COLLAGE, ANNE-SOPHIE PERREAULT

I was wrong. Sure, the irritation did fade, but the dryness remained—no matter how many purportedly-ultra-hydrating products I tried. After months of denial, it was finally time to accept reality: My skin had changed, and the routine I'd been using no longer worked for me. "Skin does get drier and drier, and there are a lot of reasons it can change over time," says Dr. Geeta Yadav, a board-certified dermatologist and the founder of Toronto clinic Facet Dermatology. Hormones play a role—the skin of menstruating people is quite different from that of those who are menopausal or post-menopausal—as do other factors that naturally come with age, such as the loss of collagen and elasticity, which make skin appear plump and keep it from sagging.

External factors can also wreak havoc on your skin barrier, says Dr. Renita Ahluwalia, lead dermatologist at the Canadian Dermatology Centre in Toronto. Overexfoliating can cause irritation, as can seasonal changes. "In our climate, the seasons change very quickly, and it's hard to keep up with that," she says. "Your body is smart—it tries to protect you, but it takes time to adapt naturally. If you aren't keeping up with those changes and the requirements are changing very quickly, then your skin barrier can be disrupted." So when we go through winters where temperatures fluctuate—going, say, well below 0°C one day and nearing 10°C the next—your skin can really suffer.

It's also important to remember that as you age and your skin changes, the unexpected is really not so, well, unexpected. Ahluwalia suspects that my skin stayed dry because it was never fully able to recover from the accidental damage I had inflicted upon my barrier like it would have if I were still in my early 20s. Yadav adds that it's not uncommon to develop an intolerance to products you've used before—continuously applying formulas with potential allergens (beeswax, for instance) to a compromised barrier increases your risk of a reaction, making it difficult to get out of the irritation cycle.

Ultimately, it's important to listen to what your skin is telling you. If it's merely irritated, you should be able to expect it to return to "normal"—whatever that may be for you. But if the change is persistent, it's time to adapt. "People tell me, 'I haven't done anything different' or 'I've never had this happen to me before,'" says Yadav. "It's kind of like high blood pressure—you're not born with it, but it can happen to people at some point. The same thing can be true of your skin."

If, like me, you are confused about caring for your changed skin, here are three approaches recommended by Ahluwalia and Yadav.

GET BACK TO THE BASICS

Both derms agree that when you suspect that you've damaged your skin barrier, you need to stick to a minimalist skincare routine for the time being. Yadav suggests following the product-elimination diet from Dr. Sandy Skotnicki (a fellow Canadian dermatologist); it entails cutting out all products—including things like retinol and harsh physical exfoliants—until you're feeling better and then slowly reintroducing them one at a time, giving your skin a week or two to adjust to each newly added product, until you pinpoint the culprit. And when your routine is more rounded out once again, both derms say you should prioritize hydration by using a combination of a humectant (something like hyaluronic acid or glycerine, both of which draw water to the skin) and a rich emollient with good-for-you ingredients like fatty acids and ceramides, which replenish the barrier.

MAKE SMALL TWEAKS

If your skin isn't responding to your routine the way it used to, you may have to edit it to include gentler products. "Try going from a gel cleanser to a cream cleanser if dryness is your main issue," says Yadav. "Instead of a prescription retinoid, move to an over-the-counter retinol. Or maybe you can't tolerate one at all. Those things can all exacerbate dryness or irritation." Ahluwalia also recommends looking at the pH level of the products you use—our skin naturally has a pH of 5.5, but many formulas are far more basic or acidic, which means they can be quite stripping, especially if your barrier is already damaged.

TAKE A SEASONAL APPROACH

The weather may vary, but we have a decent idea of when it will start to change each year, and you should be prepping your skin for those changes, says Ahluwalia. "Leading up to winter, increase hydration; when it starts to get warmer, you may be able to cut back a little bit and focus on a good vitamin-C serum, which will protect your skin. And make sure you use a good SPF all year round." Yadav adds that the warmer months may be a better time to use more potent, drying ingredients like retinol because the extra humidity in the air will help you out. ■

SKIN SAVERS

1. GLOW RECIPE AVOCADO CERAMIDE MOISTURE BARRIER CLEANSER **($37, SEPHORA.CA)**
2. DR. JART+ CERAMIDIN SKIN BARRIER MOISTURIZING MASK **($12, SEPHORA.CA)**
3. KIEHL'S ULTRA FACIAL ADVANCED REPAIR BARRIER CREAM **($55, KIEHLS.CA)**
4. OLE HENRIKSEN HYDRABARRIER NOURISHING FACE OIL **($75, SEPHORA.CA)**

A PERFECT JOURNEY

MARC JACOBS on his enduring impact on the world of fashion and beauty.

By CAITLIN AGNEW

DESPITE BEING NOTORIOUSLY LATE to begin many of his runway shows—a habit that's been much bemoaned by fashion journalists—Marc Jacobs has perfect timing. At the American designer's namesake brand, he recently made the bold and apt move to ignore the chronology of seasons completely, focusing instead on fashion as artistic expression. "We're just kind of making things we want to make, and then we'll show them," he says over Zoom from his office in New York City, wearing his signature strand of pearls. "We don't know how many we'll make, and we don't know yet what they'll look like." It's an extreme move in a billion-dollar industry that's driven by commercial calendars but not a surprising one from the designer who put artist collaborations on the map when he paired Louis Vuitton with American artist Stephen Sprouse in 2001.

PHOTOGRAPHY, DIMITRIOS KAMBOURIS/GETTY FOR MARC JACOBS FRAGRANCES (M. JACOBS)

That intuitive career outlook is one that Jacobs applies to his personal life as well. "I take my time in the morning—even if I'm in a rush—to do what I need to do to feel good about myself," he says. "Fragrance and all those things and what I'm wearing are really important to me because I do think that that time I give myself and that glamour help me feel alive and awake and open to whatever's going to happen that day, you know?"

Being open to the day is an idealistic mood that's embodied by Perfect, the Marc Jacobs fragrance that was released in 2020. "Perfect" is also a word Jacobs has tattooed on his wrist, a reminder that perfectionism is not a model that one needs to work to achieve; rather, it's a trust that you're always exactly who you need to be. "It's much more based on the idea that this kind of higher power, or whatever one chooses to call it, has made everything perfect," explains Jacobs. "It's like everything happens for a reason and our own journeys are perfect because that's what they're meant to be."

This past January, the Perfect journey continued with a new bluish-green-hued iteration that brings a crisp fruitiness to the original's warm floral through notes of pink peppercorn and white daffodil. The spirited flacon features the same charms as the first bottle—including a domino, a banana, a shoe and a bow—which Jacobs says have no specific significance, even if the selection isn't completely random. "Off the top of my head, I'd say, 'No, no, no, they don't have any meaning; I just pulled them out randomly.' But I also believe that nothing is random."

And nothing is actually random in the Marc Jacobs universe. Perfect's toylike cap is a nod to Daisy, the brand's wildly successful debut fragrance, which was introduced in 2007. Topped with whimsical rubber flowers, it defined a moment with dreamy ads that went on to serve as the blueprint for today's cottagecore aesthetic. The aughts were indeed a prolific time for Jacobs. As creative director for Louis Vuitton from 1997 to 2014, he helped transform the luggage brand into one of the most valuable fashion houses in the world. In 2009, he co-hosted the Met Gala with Kate Moss, one of his many fabulous friends. In 2010, he was named one of *Time*'s 100 Most Influential People. In its heyday, Marc Jacobs and the accompanying Marc by Marc Jacobs line operated hundreds of stores, including a beloved mini-empire on Bleecker Street in New York's West Village.

When I ask him how it feels to see the zeitgeist that he had such a strong hand in shaping now being expanded on by so many fashion designers and creatives, he points to the subjective nature of inspiration. "You look at what they're doing and you think 'I don't see the connection,' but it's clearly what they saw or felt and how it inspired them," he says.

Having recently turned 60, Jacobs is being faced with a new perspective: that time inevitably marches on. "I've seen a lot, I've done a lot and I'm still doing a lot," he says. "So, it's very peculiar and weird that I've become that person that I thought [someone of] my generation would never be. I thought we were going to be a generation that's different, that things would never change. But I've come to realize that, nope, just like every other generation before, we had this period, and now it's being repeated by a younger generation that has a whole different take on it. It's a strange, strange thing." And it's just the next chapter of Jacobs' perfect journey. ■

SCENT SAGA

DAISY
MARC JACOBS

2007

Marc Jacobs launches the first iteration of Daisy, an upbeat blend of joie de vivre, freedom and eternal youth bottled to perfection in a now mythic flask adorned with opulent daisies. Every year since, to our collective delight, limited editions of this woody floral—including Daisy Kiss, Daisy Dream, Daisy Love and Daisy Sunshine—have offered themselves up. Every reprise builds on the white violet, jasmine, berry and sandalwood notes of Daisy's original olfactory score but has its own signature variation.

MARC JACOBS DAISY EAU DE TOILETTE SPRAY
($114 FOR 50 ML, SHOPPERSDRUGMART.CA)

PERFECT
MARC JACOBS

2020

In an aromatic ode to love, authenticity and individuality, Perfect hits perfume shelves for the very first time in eau de parfum form. Dreamed into being by the über-savvy nose of Domitille Michalon-Bertier, the blush-pink spray leans into rhubarb and daffodil notes sitting atop a deeply fragrant foundation of almond milk, cedar and cashmere.

MARC JACOBS PERFECT EAU DE PARFUM SPRAY
($138 FOR 50 ML, THEBAY.COM)

PERFECT
MARC JACOBS

2022

Perfect's eau de toilette arrives on the scene. It honours that innate burning desire to be 100 percent true to oneself and is inspired by Marc Jacobs' own personal mantra: "I am perfect as I am." Wafting off its soft-green waters are notes of the original fragrance amplified by just a skosh of pink peppercorn, white daffodil and polygonum, making for a sillage that's as fresh as it is elegant.

MARC JACOBS PERFECT EAU DE TOILETTE SPRAY
($124 FOR 50 ML, SEPHORA.CA)

ETHICAL BEAUTY

Looking for super-smart packaging, consciously crafted formulas, socially responsible brands and multi-use products? If you're in the market for ethical beauty, today's options are nothing short of stellar.

By THÉO DUPUIS-CARBONNEAU

Say hi to the last step of your skincare routine and the first step of your makeup one: Massaging and hydrating your face with this bar, which is rich in vitamins A, E and F and sustainably sourced mica, will give it the perfect amount of natural shine.

🍁
EMBER WELLNESS SCULPT & GLOW BAR
($29 FOR THE BAR AND THE SLIDE BOX, $25 FOR THE BAR ONLY, EMBERWELLNESS.COM)

FRENCH FARMACIE
Élixir Exfoliant
30 ml 1 fl oz

FRENCH FARMACIE's philosophy pares your beauty routine down to a mere two products, both of which are next-level concoctions formulated with ethically sourced ingredients. FYI: This brand is a member of the 1% for the Planet network.

FRENCH FARMACIE ÉLIXIR EXFOLIANT **($112, ETIKET.CA)**

OCEANLY
PLASTIC FREE BEAUTY
PHYTO-MATTE
face cream
crème visage

We're huge fans of the **OCEANLY** line by Montreal-based brand Attitude. It uses revolutionary packaging made of biodegradable cardboard for its concentrated skincare products, which come in stick form—meaning way less water usage and far more TLC for the planet.

🍁
ATTITUDE OCEANLY PHYTO-MATTE SOLID MATIFYING FACE CREAM FOR COMBINATION SKIN **($40, ATTITUDELIVING.COM)**

NUORI
GENTLE
GLOW TONIC

Danish brand **NUORI**'s modus operandi makes a whole lot of sense: Produce small batches every 10 to 12 weeks in brilliant containers that keep products ultra-fresh and optimally effective. Sign us up!

NUORI GENTLE GLOW TONIC
($45, ETIKET.CA)

THE BODY SHOP
REFILL
REUSE
REPEAT
REPEAT
REPEAT

Why toss a perfectly good container when you could easily refill it instead? This simple-yet-ingenious idea is the impetus behind **THE BODY SHOP**'s global refill scheme that kicked off back in 2021. All you do is pick up your aluminum bottle and then refill it with the product of your choice—as many times as your heart desires!

$15 FOR THE SHOWER-GEL AND HAND-WASH BOTTLES AS WELL AS THE FIRST REFILL, $12 FOR REFILLS ONLY; $17 FOR HAIR-CARE BOTTLES AS WELL AS THE FIRST REFILL, $15 FOR REFILLS ONLY, AT PARTICIPATING STORES AND THEBODYSHOP.COM

BKIND
SÉRUM VISAGE ÉCLAIRCISSANT
Avec extrait de fruit du dragon, prune de Kakadu et squalane
BRIGHTENING FACE SERUM
With Dragon fruit extract, Kakadu plum & Squalane

Local production, a 100-percent-recyclable bottle and vegan ingredients… need I say more? The new line of **BKIND** serums will earn a spot in your skincare routine—but, most importantly, in your heart! FYI: You can buy these babies in bulk at the brand's Montreal shop.

BKIND BRIGHTENING FACE SERUM WITH VITAMIN C AND SQUALANE (**$82, BKIND.COM**)

omy LABORATOIRES
GOOD
MORNING

Rather than creating more waste with one-time-use-only patches, you now have a reusable option, thanks to **OMY LABORATOIRES**, that will amplify the effects of your contour cream every single time.

OMY LABORATOIRES GOOD MORNING REUSABLE EYE PATCHES (**$20, OMYCOSMETICS.COM**)

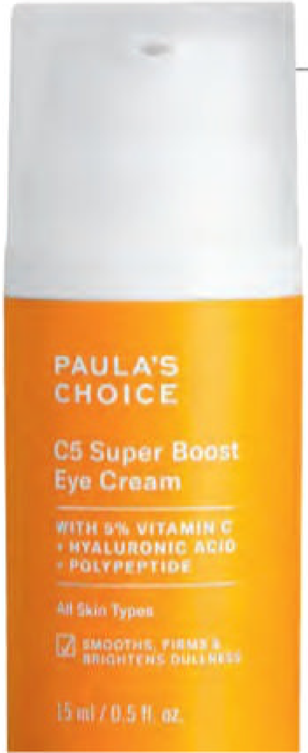
COCONUT SUN
THE 7 VIRTUES

First you'll be drawn in by the sultry vacation-inducing coconut, frangipani and sea-air fragrance. Then you'll fall head over heels for the social mission of **THE 7 VIRTUES**, especially when you find out it has teamed up with Charity: Water to support a safe-drinking-water project in Ethiopia. Nothing but hearts!

THE 7 VIRTUES COCONUT SUN EAU DE PARFUM
(**$110 FOR 50 ML, SEPHORA.CA**)

To protect lipsticks without creating extra waste, the folks at **LUSH** have developed a wildly clever wax seal. All you have to do is remove it, slip the lipstick into the refillable case and then pucker up.

LUSH REFILLABLE LIPSTICK
(**$12 FOR THE CASE AND $14 FOR THE LIPSTICK REFILL, LUSH.CA**)


PAULA'S CHOICE
C5 Super Boost Eye Cream
WITH 5% VITAMIN C + HYALURONIC ACID + POLYPEPTIDE
All Skin Types
SMOOTHS, FIRMS & BRIGHTENS DULLNESS
15 ml / 0.5 fl. oz.

A far cry from the pervasive fearmongering and greenwashing that can be found elsewhere in the beauty industry, **PAULA'S CHOICE** prefers actions over words with tried-and-tested ingredients as well as open dialogue with its customer base. And great news: It's now available at Sephora!

PAULA'S CHOICE C5 SUPER BOOST VITAMIN C EYE CREAM (**$53, SEPHORA.CA**)

SCAN TO BUY

CLEAN SWEEP

Does natural mean organic? Are parabens bad? Is cruelty-free the same as vegan? A starter guide to wading through the messy state of better-for-us beauty.

By INGRIE WILLIAMS

THERE'S NO DENYING that the clean-beauty movement has produced some outstanding hits, but the fear-mongering messages and misinformation that overshadow the space remain a big miss. As we move into the era of amplifying science-driven voices, an important step toward clearing up confusion is seeking out trusted sources (see a few of our faves below) and getting the facts on some common ingredients and phrases that dominate the conversation.

CLEAN
Clean products are made without ingredients—whether naturally derived or synthetic—that a brand deems controversial and/or potentially harmful to one's health. Clean-product offerings have expanded rapidly, and by 2028, Statista Research estimates that their global market value will be approximately $20 billion—a notable increase from almost $9 billion in 2021. Still, the term "clean" remains unregulated and is therefore subjective.

PARABENS
Parabens are synthetic preservatives that prevent the development and growth of bacteria, mould or fungus in personal-care products, keeping the formula stable and effective throughout its usage and shelf life. The ingredient, which commonly includes methylparaben, ethylparaben, propylparaben and butylparaben, has been called into question due to limited studies linking parabens to endocrine disruption and breast cancer. However, the Canadian Cancer Society states that the ingredient "has not been classified as a cancer-causing substance by any major scientific organization" and that "more research is needed to understand the association better."

ALCOHOL
Within this large group of organic compounds, different varieties feature a range of attributes and benefits. Solvent alcohols (a.k.a. SD alcohol, isopropyl alcohol or denatured alcohol/alcohol denat) are low-molecular compounds that can contribute to a light product texture and evaporate quickly but can also be drying or irritating to the skin.

PHOTOGRAPHY, GETTY/YULA REZNIKOV

Fatty alcohols (which appear on labels as cetyl, stearyl or cetearyl alcohol) are high-molecular compounds that create a thick product texture, like in a rich balm, and have emollient properties that can protect the skin barrier.

ALUMINUM

Aluminum is a non-magnetic metal that is the most abundant in the earth's crust. Aluminum-based compounds are widely used in cosmetics, pharmaceuticals and over-the-counter drugs, such as antacids. In antiperspirants, aluminum salts form a gel-like plug that temporarily blocks pores to reduce the amount of sweat on the surface of the skin, and for several decades, there has been speculation and confusion as to whether the ingredient might be carcinogenic. The Mayo Clinic states that "there's no conclusive evidence linking the use of underarm antiperspirants or deodorants with breast cancer."

PETROLATUM

Also known as petroleum jelly, petrolatum is a by-product of crude-oil refining. The occlusive ingredient is often touted by dermatologists for its protective capability on dry, irritated or injured skin with minimal allergenic potential. In recent years, concerns over the manufacturing safety of unrefined petrolatum have risen due to reports of pollutants such as polycyclic aromatic hydrocarbons (PAHs) being potentially linked to cancer. However, to avoid potential health risks, only highly refined petrolatum is used in products sold in Canada, and our government has assessed it as not harmful to health at current levels of exposure.

SODIUM LAURETH (LAURYL) SULPHATE

A common surfactant in cleansing products such as shampoo, toothpaste and body wash, sodium laureth (lauryl) sulphate (SLS/SLES) helps bring the oil and water elements of a formula together. It's also a foaming agent that creates bubbles and lather. While deemed safe in Canada, the U.S. and Europe when used as directed, it has been recognized to be irritating to skin (at high levels).

SILICONE

Derived from a natural compound, silicone can appear in several versions and perform an array of functions, from smoothing skin and hair to enhancing the spreadable quality of a formula. In 2021, 30 types of silicone-based polymers were assessed by an expert panel of the Cosmetic Ingredient Review as safe for use in cosmetics products.

ECOCERT AND B CORP CERTIFICATION

With an emphasis on environmentally friendly and socially conscious practices, both organizations aim to create a positive global economic impact by certifying companies that adhere to specific corporate standards in categories such as organic agriculture and impact on workers.

CRUELTY-FREE AND/OR VEGAN

"Cruelty-free" is defined as any product developed or produced without the use of inhumane testing on animals. A bunny logo, such as the one from Leaping Bunny or People for the Ethical Treatment of Animals (PETA), on the packaging of a beauty product indicates that the product meets the organization's cruelty-free criteria and that the company has paid a fee for it to be certified. "Vegan" identifies that a product has been made without animal-derived ingredients and/or by-products, such as beeswax.

NATURAL

Did you know that *Merriam-Webster Dictionary* lists no fewer than 14 definitions for "natural" as an adjective? Another unregulated term that appears frequently on beauty labels, it is open to interpretation and can mean many different things when it comes to ingredients and formulations.

SUSTAINABLE PACKAGING

This all-encompassing yet ungoverned term can include packaging that is fully recyclable, contains recyclable elements, is made of post-consumer recycled (PCR) materials, is refillable or aims to be zero-waste with biodegradable or compostable design. ■

A CLEAR VIEW

A growing number of beauty brands are pulling back the curtain to share vital information with eco-conscious consumers.

CLARINS T.R.U.S.T.

The French beauty brand has created a platform designed to provide consumers with insight into the origin of ingredients, manufacturing processes, packaging and more. Called T.R.U.S.T., it is based on blockchain technology that shares key information about numerous skincare products and is accessible through a QR code or batch number.

PIERRE FABRE GREEN IMPACT INDEX

Using a simple score of A, B, C or D, this transparent measuring tool summarizes the impacts of Pierre Fabre products on society and the environment. Audited by AFNOR, an internationally recognized independent certification body, the index assesses a range of criteria, such as biodegradability, carbon footprint and organic farming, and is easily accessible on each of the company's brand websites, including klorane.com/ca and eau-thermale-avene.ca.

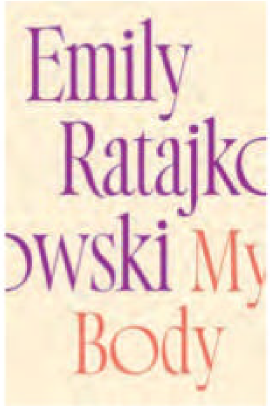
THE MORE YOU KNOW

Follow these cosmetics chemists for science-backed beauty info:
Esther Olu @themelaninchemist
Dr. Michelle Wong @labmuffinbeautyscience
Jen Novakovich @theecowell

FINDING HER VOICE

Model, actor and author **EMILY RATAJKOWSKI** on her relationship with beauty, navigating social media and the importance of controlling her own narrative.

By THÉO DUPUIS-CARBONNEAU



MY BODY BY EMILY RATAJKOWSKI, METROPOLITAN BOOKS/HENRY HOLT & COMPANY

"I HAVE LEARNED THAT MY IMAGE, MY REFLECTION, IS NOT MY OWN." This sentence, written by Emily Ratajkowski in her essay "Buying Myself Back: When Does a Model Own Her Own Image?" struck me when I first read it in *New York Magazine* back in 2020. I knew Ratajkowski by name, and I had seen her photos on social media and celebrity gossip sites, but not much more. Part of a collection that became Ratajkowski's first book, *My Body* (released in 2021), the essay was a first step toward regaining control of her own narrative. It recounts the moment when the model and actor realized that photos of her were being sold, purchased and shared without her consent, including images by a photographer she had accused of sexual assault. "I sent an early draft of [my] book to the magazine and they chose this essay to publish," she explains. "At first, I was really nervous about them choosing that [one]—I had such a complicated relationship with it because it's so exposing—but I put it out there anyway, knowing it would be the most painful, heart-wrenching thing in the world." Despite her fears, the response was more than positive—that year, it was the most viewed piece on the magazine's website. "To have people connect to it was so emotional; I remember sitting at home crying tears of joy," says Ratajkowski.

This collective support gained momentum after the publication of her book; women still approach Ratajkowski in the street or comment on social media to say how a particular passage touched them. But, more importantly, she feels as if she has finally been able to share her truth in a concrete and permanent way. "People can judge whatever they want from this, but I have created this thing, this document [in which] my truth is validated and permanent and that will always exist for me to revisit," she says.

The exploitation of beauty and the space between objectification and empowerment is at the centre of her writing. When asked how her relationship with her own appearance has evolved over the past few years, the 31-year-old is candid. "As I get older, my appreciation of beauty is much more open and less tied to this sort of Victoria's Secret ideal dictated by the male gaze," she says. "And that means that I can see and appreciate my beauty in a different way that's less about looking a certain way and more about being unique."

Ratajkowski further embraces this grounded, assertive side in her role as the face of Kérastase—one that she has held since 2018. "There were a lot of things that I was already talking about or thinking about [and] that people weren't paying attention to that much," she says. "They would just talk about my bikini pictures. But Rosa [Carrico, Kérastase's global president,] got it. She really understood and had a perspective on who I was going to become in a way that I didn't."

The brand's Power Talks initiative—a program that aims to combat the confidence gap between women and men through partnerships with mentoring organizations—is very close to Ratajkowski's heart. "I just love that they chose to focus on something so specific, like confidence," she says. "A lot of times we talk about how we need to empower women and do better for girls, but what does that mean? Empowerment is such a vague term. Confidence is something you can really put your hands on and work on. It's so specific."

Despite having a bestselling book and a feminist-bent podcast, High Low With EmRata, that discusses various topics that challenge her and her guests, Ratajkowski is still not immune to social media's wrath. The photos she posts on Instagram (to her more than 29 million followers) are invariably scrutinized and analyzed. Whether she posts something of herself or a sweet moment shared with her two-year-old son, Sly, it's all fair game. And every time something causes controversy, she asks herself why she posted that particular image. "Especially when it comes to my child," she says. "I tell myself that I will never put anything online again, but, you know, I'm also just a mom. I'm somebody who has the instinct to share moments from my life, and sometimes I like the spontaneity of that."

So what does Ratajkowski do to not get overwhelmed by it all? "I think that writing the book was an act of control, or an attempt to control, but then I realized that you [can't] control [everything] and you have to let go a little bit," she says. "The older I get, the more I try to let go—and that is the thing that brings me the most happiness." ■

HEAD FIRST

"I'm not good at doing my hair, so it's really about a good hair-care routine for me, and Kérastase has an amazing line of products. I use the Extentioniste shampoo and conditioner, and I'll do the hair mask once a month or so and the Elixir Ultime on my ends, when my hair is still wet, a couple of times a week."

1. KÉRASTASE RÉSISTANCE BAIN EXTENTIONISTE SHAMPOO **($55, KERASTASE.CA) 2.** KÉRASTASE ELIXIR ULTIME ORIGINAL HAIR OIL **($70, KERASTASE.CA)**

1.

2.

PHOTOGRAPHY, GETTY (E. RATAJKOWSKI)

Complete Traceability *With* CLARINS T.R.U.S.T.

The French brand's new traceability platform is providing visibility when it comes to ingredient origins and the steps in its manufacturing processes.

NO MORE SCOURING THE INTERNET for hours on end for information on how your favourite Clarins beauty products are created. A leader in high-end skincare, the innovative French brand is committed to being more transparent than ever when it comes to social and environmental responsibility, which is why it has launched its Clarins T.R.U.S.T. (traceability, responsibility, uniqueness, security, transparency) platform.

It's a secure and reliable place to easily access information on every step of a Clarins product's manufacturing process: formula preparation, production date and place, plant origin and responsible ingredient-sourcing methods. Nothing could be easier or faster! Simply go to the site and enter your product's batch number or scan the QR code on its packaging.

Currently, there are 30 products, but more will be added throughout the year, as almost all Clarins products progressively become traceable for all markets where the brand has a presence.

Clarins T.R.U.S.T. is the first platform of its kind to be developed by a luxury cosmetics brand. It is based on blockchain technology—a transparent and secure decentralized database that stores and transmits information. "The Clarins T.R.U.S.T. platform is a new and major innovation," says Virginie Courtin, managing director of Groupe Clarins. "It represents a step forward for Clarins—as well as for our industry globally—when it comes to traceability and transparency. Clients have the right to expect secure, tamper-proof reliable systems so they can be sure that our actions reflect our CSR commitments. With the Clarins T.R.U.S.T. platform, everyone can feel sure about Clarins products." she says. So, go ahead and grab your favourite Clarins products and try out the platform for yourself. You'll see just how ingenious it is! traceability.trust.clarins.com ■

LET'S GET FUNCTIONAL

How a functional training approach can improve your performance, help you avoid injury and better prepare your body to cope with stress.

By VAL DESJARDINS

THE COMMERCIAL GYMS that we're familiar with today were heavily influenced by key players in the bodybuilding movement. Figures like Jack LaLanne, the inventor of weight-training equipment such as pulley and leg-extension machines as well as the Smith machine (a self-spotting weight apparatus typically used to perform barbell squats), were instrumental in informing the design of fitness spaces in the early 1940s. They paved the way for gyms filled with mirrors and a variety of exercise machines where the intention is for individuals to train alone. The increased popularity of bodybuilding in the 1980s further confirmed this set-up as the "quintessential" training experience, pushing the industry in the direction of weight loss and aesthetic goals.

Despite this design still being the benchmark for industry standards, we now understand that—apart from changing the way our body looks—training is undeniably beneficial for mental and emotional health. Science has shifted the conversation toward a mindset that encourages the use of training as a tool to help people regulate their stress responses and move without pain. This shift is rooted in a widespread embrace of the "functional" training approach, which I was exposed to when I first became an athlete. The premise is straightforward: Add resistance to patterns you already do on a daily basis and to existing physical activity. It's an individualized approach that focuses on compound exercises (which target various muscle groups simultaneously) and eliminates the need for the aforementioned machines.

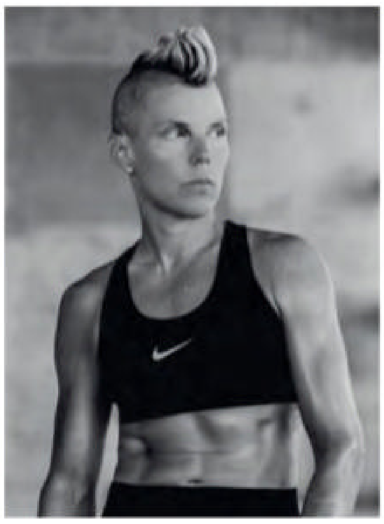
It was only when I began training outside the world of athletics that I realized that this approach is largely unfamiliar to others. Though people are generally aware of the importance of moving their body, most don't realize that squats or dead lifts mimic movement patterns that they repeat constantly, such as settling into a chair or lifting grocery bags out of the car. This is what originally attracted me to this functional approach—I wanted to design programs for my clients based on their needs and ensure that they supported the activities in their life in the same way that the functional approach had supported my athletic career.

Engaging in a functional strength-training routine means leaning into biomechanics and targeting and reinforcing key movement patterns. A classic example of this is climbing a flight of stairs—this activity becomes less taxing once you strengthen the muscles in your lower body. As you adapt to the amount of effort required to perform these movements (both inside and outside of training), you're left with more residual energy to go about the rest of your day. This decrease in fatigue also has the potential to improve your overall mood, particularly when it's combined with the release of "happy hormones," such as serotonin, which are inherently linked to physical activity.

In addition to improving performance, functional training can help you avoid pain or injuries from overuse in a sport-specific setting. Take those who spend the summer playing tennis and then find themselves with shoulder pain. Much of this pain could be alleviated or even made to disappear by improving the strength and mobility of the rotator cuff, and simultaneously focusing on strengthening the core and hip muscles and increasing spine flexibility can help improve a tennis player's rotational strength. Likewise, runners who strength train reduce their joint load, minimizing the impact on their knees, hips and back (and attached muscle groups), which results in their being able to run and walk pain-free for longer periods of time.

It's important to be aware that—beyond functional training being linked to physicality—the body has the same response to physical effort that it has to any kind of life stressor. Your emotions are likely to trigger a fight-or-flight response, activating your body's sympathetic nervous system. This can manifest as an uptick in blood pressure, shortness of breath or even a spontaneous hot flash. In order to regulate this response, your body has to activate the parasympathetic nervous system; this will slow your heart rate and allow you to find calm—which you can do by focusing on your breathing. This is not unlike what we do before or after a particularly arduous exercise in a given training session. By focusing on improving our cardiovascular health, we are essentially better equipping our body to regulate our emotions. And there's merit in doing so: Recent medical studies indicate that as much as 90 percent of illness and disease is stress-related. This practice hones the nervous system's ability to regulate the body as quickly and efficiently as possible.

By creating vitality and building resilience, training, as we know it today, furthers our capacity to heal and to be empathetic to those around us. Bolstered by our increased energy levels and new-found self-confidence, we can't help but be better positioned to embrace the life we aspire to have. ■



VAL DESJARDINS,
owner of The Studio MTL and personal trainer

PHOTOGRAPHY: KELLY JACOB

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MAY

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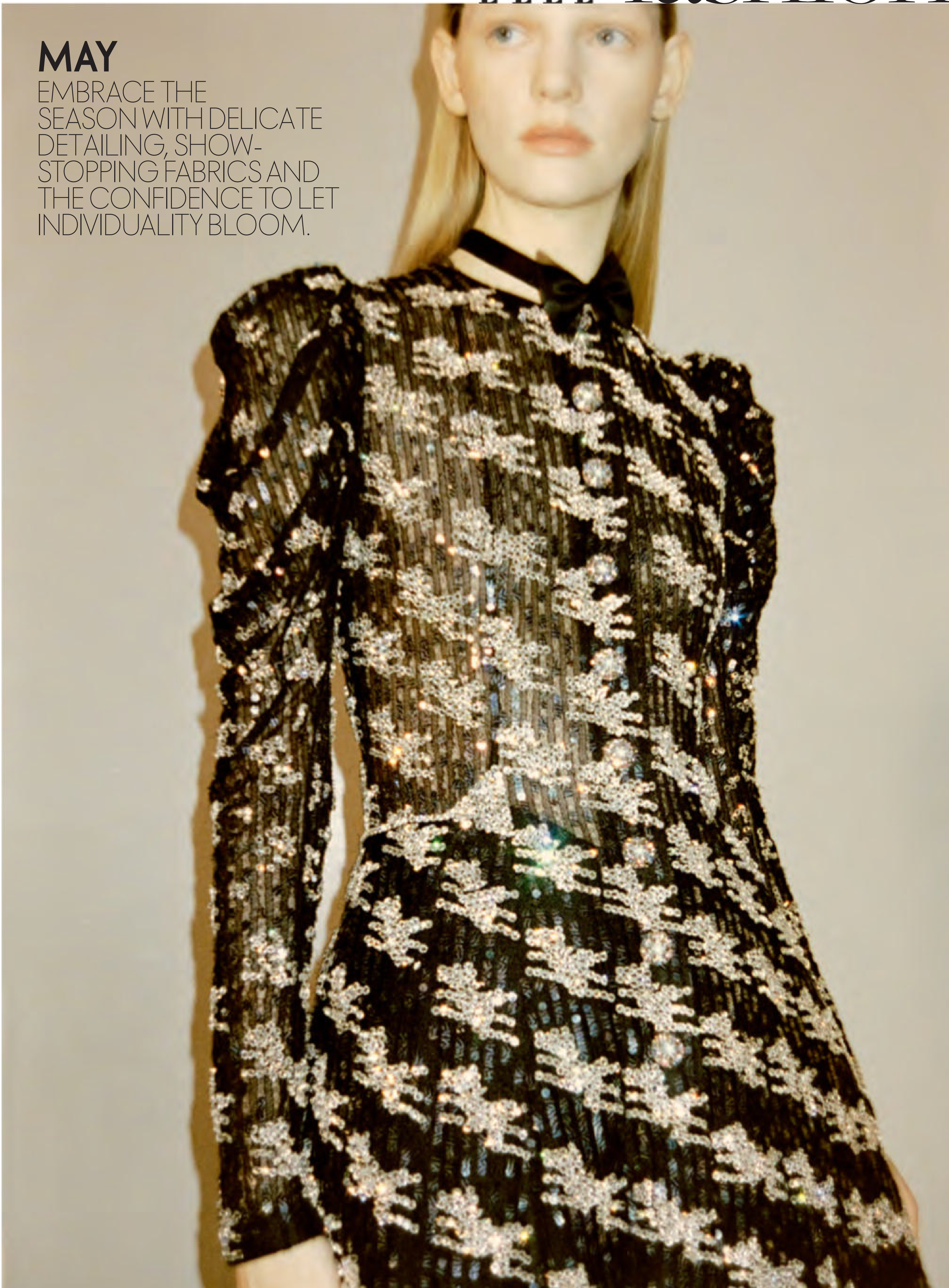


PHOTOGRAPHY, MATHIEU FORTIN; DRESS AND ACCESSORIES (CHANEL SPRING/SUMMER 2023 HAUTE COUTURE COLLECTION)

ALL CLOTHING AND ACCESSORIES (CHANEL)

NEW HEIGHTS

WITH THE REVIVAL OF THE *GOSSIP GIRL* SERIES, **WHITNEY PEAK** BECAME AN INSTANT FASHION ICON AND CARVED A PLACE FOR HERSELF ON THE YOUNG-HOLLYWOOD MAP. RECENTLY MADE THE NEW FACE OF CHANEL'S COCO MADEMOISELLE FRAGRANCE, THE 20-YEAR-OLD UGANDAN-CANADIAN TALENT HAS ONLY JUST BEGUN HER ASCENT.

By **ALICE AUGUSTIN**
Photographers and creative directors **SOFIA SANCHEZ AND MAURO MONGIELLO**
Stylist **ANNE MARIE BROUILLET**

“I STILL FEEL LIKE I’M IN A DREAM,” gushes Whitney Peak. “I’m so proud. I could never have imagined this happening to me.” When we meet in person, she can’t hold back her excitement on being named the new face of Chanel’s Coco Mademoiselle fragrance, succeeding English actor Keira Knightley, who held the role for 15 years. Even on Instagram, her elation is evident: She wrote “Pinch me” under a photo of a Parisian billboard in which she appears as part of the campaign unveiled during Paris Fashion Week this past February.

Peak brings a refreshing dose of wonder that exemplifies a career path as dazzling as it was unexpected. The young star was born in Kampala, Uganda, to a hairdresser mother and a Canadian helicopter-pilot father and spent the first 10 years of her life in a small Ugandan town before moving to Canada, not far from Vancouver. “Today, I’m an actor—it’s crazy,” she says, still incredulous, as we sit in the Parisian studio where she’s being photographed for this cover shoot. “In Uganda, I would never have thought of doing this job. Not because it doesn’t happen there but because it’s as if, in my mind and in my family’s mind, we already had a completely different path mapped out for our lives. Instead, Canada has opened up new opportunities for me that I could not have imagined.”

When Peak was younger, she dreamed of becoming a lawyer. “I had a passion for psychology and criminology,” she says. “Then, one day when I was about 12 or 13, I heard on the radio that there was a casting call in Vancouver for Disney. I was a fan of their shows so I begged my mom and we went to a casting that turned out to be a scam.” Charging monthly payments, a fake talent agent promised Peak roles that never came. “After that, I did a bit of extra work until one day, while I was on a set, they were looking for someone to play a role at the drop of a hat and they took me on,” she says. “That’s how it started.”

Peak made several small appearances in teen series such as *Chilling Adventures of Sabrina* and *Home Before Dark* and eventually signed on with a real agent who made her apply for a promising casting: the *Gossip Girl* reboot based on the early-aughts hit. Peak sent in a pre-taped audition and then left for Uganda to attend her sister’s wedding. Two months went by without any news, until she received a phone call from her agent while she was in class. She got the part and was expected to go to New York City as soon as possible to begin filming. Peak’s life had just turned upside down.

Many of us remember the original *Gossip Girl*’s captivating drama involving rich kids from the Upper East Side: toxic friendships, blackmail, stalking and social coups against a backdrop of cool fashion and jet-set living. Ten years later, the recipe for this new version hasn’t really changed, but instead of Serena van der Woodsen and Blair Waldorf, the central characters are two mixed-race sisters. The youngest, Zoya Lott (Peak), is the illegitimate younger half-sister of Instagram influencer Julien Calloway, played by fellow Canadian Jordan Alexander. Zoya comes from a less stratospherically affluent background than Julien and has to make her way in this ruthless world. “I was a fan of the original series, and I knew it was a huge success,” says Peak. “There was a lot of pressure to do this remake knowing that it was completely different.” ▸

CHANEL
PARIS

> "IN UGANDA, I WOULD NEVER HAVE THOUGHT OF DOING THIS JOB. NOT BECAUSE IT DOESN'T HAPPEN THERE BUT BECAUSE IT'S AS IF, IN MY MIND AND IN MY FAMILY'S MIND, WE ALREADY HAD A COMPLETELY DIFFERENT PATH MAPPED OUT FOR OUR LIVES. INSTEAD, CANADA HAS OPENED UP NEW OPPORTUNITIES FOR ME THAT I COULD NOT HAVE IMAGINED."

The now outdated series had to be adapted to reflect the current times, with inclusiveness, fluidity and political points of view sprinkled into each episode according to the plot but with a light hand—the new version of *Gossip Girl* remains above all a guilty pleasure, a series to binge-watch in bed. Zoya, with her rebellious nerdy style and her clever repartee, blew Peak away. The show's fashion credentials also gave her bankable status as a style icon among the millennials who devoured the first two seasons. And even though the series was not renewed for a third round, Peak is already being courted by luxury houses eager to capture the attention of the young fashion consumer.

Although the young actor is only at the beginning of her career, she has already made a mark in both Hollywood and the fashion world, yet she doesn't take it for granted for a second. "I get a lot of my values and beliefs from my mother," says Peak. "She's a very charismatic, sensible, disciplined and pragmatic woman, but she's also very generous. She's my role model. My biggest fear would be to disappoint her." To keep her grounded and reassure her in moments of doubt, Peak can also count on her best friend, Paloma, whom she met at school and who is with her when we speak. The two inseparable friends don't let go of each other. "She makes me more fun," says Peak. "And she also influences my style a lot—everything she wears is always amazing."

Together, the BFFs have been exploring Paris and visiting all the big-name pastry shops. "I've fallen completely in love with cakes from Cyril Lignac and Pierre Hermé," says Peak, who has passionately immersed herself in French culture. "I didn't really know the history of Coco Chanel before, but a few months ago, I had the chance to visit the house's archives. I discovered that she was a strong and free woman who built an empire in a world that was not as open-minded as she was." Another trailblazing Frenchwoman whom Peak also admires is playwright, novelist and screenwriter Françoise Sagan. "I loved her first book, *Bonjour Tristesse*," she says. "I read it twice."

When she's not travelling, Peak's favourite pastime is less intellectual: devouring Disney series with her friends. "It's very difficult to get me out of the house," she laughs. But the actor has her sights set on the big screen. After playing one of the main roles in *Hocus Pocus 2*, alongside Bette Midler and Sarah Jessica Parker, Peak has several film projects in the pipeline. She loved *Everything Everywhere All at Once*, and her dream is to one day play a badass heroine—a role that could not be more perfect for the ambitious star. ■

SNEAK PEAK

WE ASKED THE ACTOR ABOUT SCENTS SHE LOVES, HER BEAUTY ESSENTIALS AND HER HAIR AND MAKEUP TIPS AND TRICKS.

By THÉO DUPUIS-CARBONNEAU

HOW WOULD YOU DESCRIBE THE ESSENCE OF COCO MADEMOISELLE? "Fun, free and spontaneous!"

ARE THERE ANY PARTICULAR SCENTS THAT MOVE YOU? "My mom's. She's always been big on luxury—especially creams and clothing—she's just a very boujee woman. I also have tons of memories attached to Ugandan food—it's all about meat stews with a lot of paprika and vegetables. I don't know what she puts in them—she just kind of eyeballs it—but they always smell amazing!"

WHAT PRODUCT DO YOU CONSIDER THE KEYSTONE OF YOUR SKINCARE ROUTINE? "La Solution 10 by Chanel. When I was filming *Hocus Pocus 2* in Rhode Island, I had cystic acne and would wake up with blood on my pillow. So I went on Accutane for two months, and my dermatologist, Amy Wechsler, helped me build a skincare routine using Chanel's Solution 10. It made a huge difference—I'll be forever grateful to that woman!"

WHAT MAKEUP LOOK ARE YOU INTO THESE DAYS? "Lately I've been into brown liner with lipgloss on top."

AND FOR AN EVENING OUT? "My go-to makeup aesthetic when I'm doing a lot with my outfit is simplicity. A tiny bit of winged liner, some dewy foundation or a darkish blush, a skosh of highlighter—the cheekbones gotta pop—and for the lip I'll lean into a more natural pinkish nude with a touch of gloss. But if I'm playing it simple with my wardrobe, then I'll go bold: Chanel Rouge Noir lipstick, a glossy lid and a generous amount of mascara."

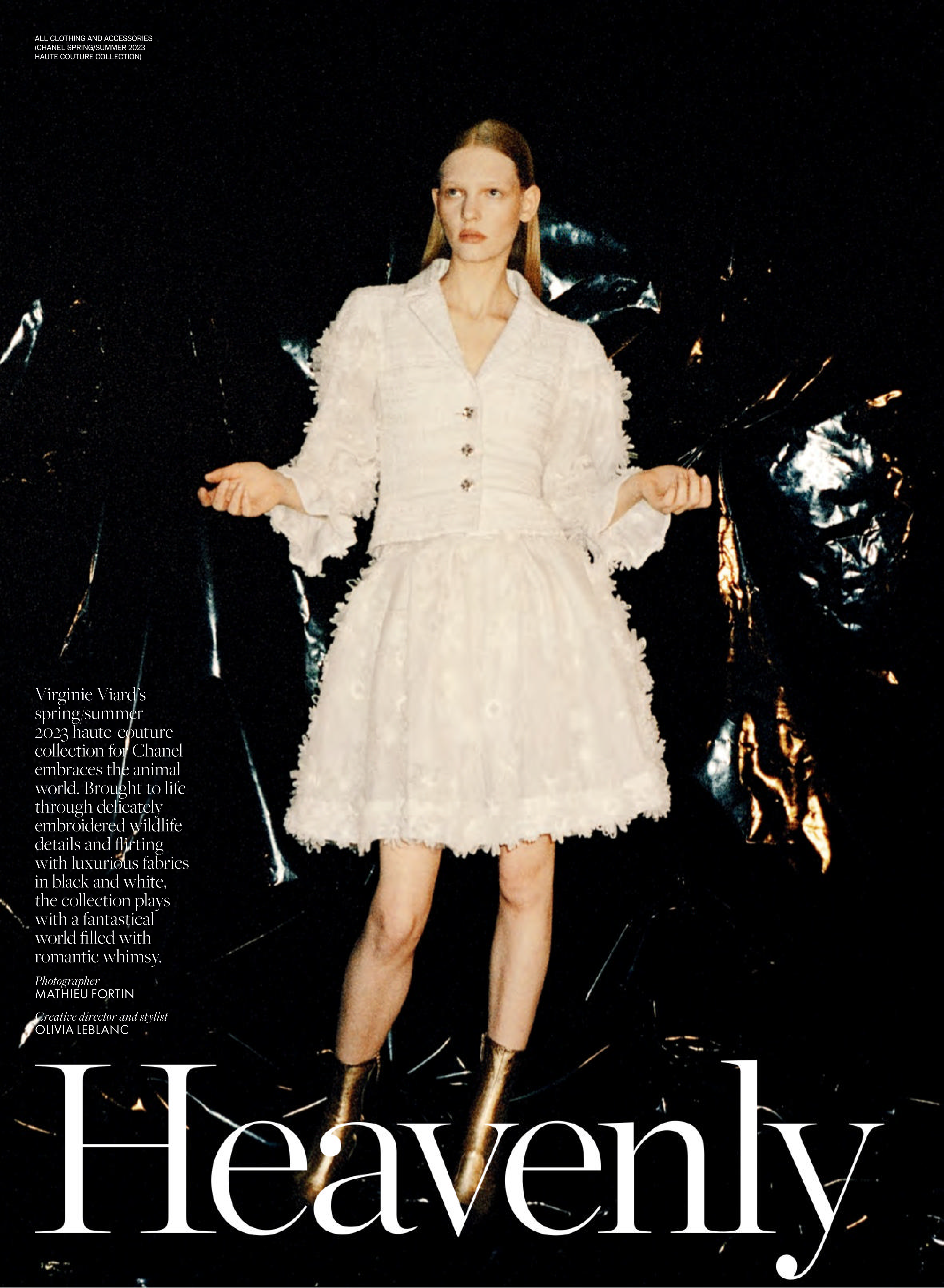
YOUR HAIR IS MAGNIFICENT. WHAT'S YOUR CARE ROUTINE? "My hair used to be really, really damaged. To bring it back to life, I needed a more in-depth hair-care routine for a while. But today it's super simple: Once a week, I shampoo and condition with L'Occitane Almond Oil. As soon as I've rinsed the conditioner out, I apply Amika curl cream and then towel wrap my hair. Afterwards, I unwrap it and apply oil and just let it air-dry. Then I spend most of the day looking like Rick James."

HOW DO YOU KEEP YOUR HAIR SO HEALTHY? "First and foremost, I stopped straightening. In middle school, I would straighten my hair religiously—every single day. Today, I think trims are important. I make sure it's hydrated. I use the Denman brush and respect my natural hair shape. There are tons of tutorials out there, and YouTube has been a lifesaver for me."

WHAT ARE YOUR HOTTEST BEAUTY TIPS OR TRICKS? "Face massages—I'm talking gua sha. And icing—now *that's* a good wake-up. And spraying hair with fragrance. If you leave this interview with anything, let it be the perfume-in-your-hair trick!" ■

CHANEL COCO MADEMOISELLE
EAU DE PARFUM SPRAY
($206 FOR 100 ML, CHANEL.COM)

FOR DETAILS, SEE SHOPPING GUIDE.
MAKEUP ARTIST, SANDRINE CANO BOCK; HAIRSTYLIST, MARC ORSATELLI; MANICURIST, JOANNA MEMMI



Heavenly

Virginie Viard's spring/summer 2023 haute-couture collection for Chanel embraces the animal world. Brought to life through delicately embroidered wildlife details and flirting with luxurious fabrics in black and white, the collection plays with a fantastical world filled with romantic whimsy.

Photographer
MATHIEU FORTIN

Creative director and stylist
OLIVIA LEBLANC

ALL CLOTHING AND ACCESSORIES
(CHANEL SPRING/SUMMER 2023
HAUTE COUTURE COLLECTION)

Creature

FOR DETAILS, SEE SHOPPING GUIDE.
MODEL, VIKTORIA LULKO (SYSTEM); MAKEUP ARTIST, JULIE CUSSON (CHANEL BEAUTY); HAIRSTYLIST, YOICHI TOMIZAWA (ART DEPARTMENT); SET DESIGNER, JULIE ROSE DUMAS; PRODUCER, PÉNÉLOPE LEMAY; PHOTOGRAPHER'S ASSISTANT, ALEX BRUNO; STYLIST'S ASSISTANTS, AMER MACARAMBON AND ISABELLE DAVISON; SET DESIGNER'S ASSISTANT, CAROLINE TRIBE

BRIGHT

BODYSUIT AND BELT (ALEXANDER MCQUEEN)

SPARKS

WITH EACH NEW SEASON COMES A FRESH APPROACH TO FASHION—AND FOR SPRING/SUMMER 2023, EYE-POPPING COLOUR ARRIVES IN DARING ABUNDANCE.

PHOTOGRAPHER **PETROS** STYLIST **JENNY KENNEDY**

TOP, SKIRT, TIGHTS, SANDALS, EARRINGS AND GLOVES (GUCCI)

DRESS (FENDI)

DRESS (CHET LO)

DRESS (J.W.ANDERSON)

FOR DETAILS, SEE SHOPPING GUIDE.
MODELS, BINGBING LIU (IMG), OMOWUNMI (PRM), ISLA (STORM) AND AJ YEL (MILK MANAGEMENT); MAKEUP ARTIST, CELIA EVANS; MAKEUP ARTIST'S ASSISTANT, EMILY ENGLEMAN; HAIRSTYLIST, YOSHITAKA MIYAZAKI; HAIRSTYLIST'S ASSISTANT, MAIKO KOMORI; STYLIST'S ASSISTANT, GRACE CLARKE; CASTING, IKKI CASTING

AN ANTARCTIC GLACIER

PHOTOGRAPHY, JAMES EADES/UNSPLASH

ON *Thin* ICE

In Antarctica, ocean conservationists and citizen scientists are teaming up to make travel a force for good in a precarious ecosystem.

By CHLOE BERGE

OUTSIDE, SNOW FALLS LIKE CONFETTI into the silver ocean. A storm petrel glides above the water, its bronze wings flashing as it navigates the swells. The petrel is one of a handful of bird species a small group of us on board our Antarctic expedition ship have spotted and recorded as part of a Southern Ocean seabird survey. The project is run by the Polar Citizen Science Collective (PCSC) in collaboration with researchers at Cornell University, and the data collected by travellers like us helps paint a clearer picture of how climate change is affecting seabirds' behaviour and population.

Antarctica is one of the fastest-warming regions on the planet, and the continent's sea ice has shrunk to the smallest amount ever recorded, according to a report by NASA, which points to a shifting ecosystem that threatens the future of all life there. Warmer temperatures and melting ice not only endanger the area's wildlife but also have implications for the entire planet, from a potentially catastrophic sea-level rise to a diminished capacity to reflect solar heat, which would increase global temperatures even more. ➤

GENTOO PENGUINS

"I LOVE CONNECTING PEOPLE TO SCIENCE, AND TRAVELLERS ARE A HUGE COMMUNITY THAT CAN HELP US UNDERSTAND WHAT'S HAPPENING DOWN THERE."

– ALLISON CUSICK, *FjordPhyto co-founder*

With the carbon footprint that comes with visiting the region, the development of tourism in Antarctica might seem detrimental. But sustainable small tour operators and conservationists, including pioneering oceanographer Sylvia Earle, think otherwise. Earle has collaborated with Aurora Expeditions—a member of the International Association of Antarctica Tour Operators, which advocates for environmentally responsible travel to the region—lending her name to the company's new 100 percent climate-neutral ship (it mitigates all its greenhouse gases, not just carbon), which I'm travelling on. She also helped the company shape its citizen-science program and led the world's first climate expedition to the White Continent this past February.

"The numbers are there, and the science is there, but what it really takes to get people to care about Antarctica is for them to be moved," says Earle. "Travel is one of the great forms of educating and inspiring people to get outside their limited point of reference and also see that there's immense common ground across all humankind and, in fact, all life."

Being moved comes with the territory in Antarctica, where the sheer vastness and scale of the place is awe-inspiring even in the most mundane moments. Breakfast might come with a view of monumental black mountains topped with snowlike meringue. Then there is the light and colour: a monochromatic seascape painted in every shade of grey, white and blue, with icebergs encircled by luminous sapphire halos and a wan sun filtering through gossamer veils of mist.

Arriving at this kingdom of ice after a Herculean journey from Vancouver to Ushuaia, Argentina, and a two-day sail across the roiling Drake Passage—a treacherous body of water between the tip of South America and Antarctica—I feel like I've crossed a threshold into another dimension. I've never felt so far away from home, so extraplanetary, yet this place is right here on earth, the same planet that's home to the Amazon rainforest and the Sahara Desert. Because human exploration in Antarctica only began at the end of the 19th century, it remains a relatively pristine ecosystem, but with climate change and other threats like overfishing changing that, being a responsible traveller means not only appreciating but also giving back. On a continent dedicated to peace and science by way of the Antarctic Treaty, it's almost integral to the ethos of a trip there.

PHOTOGRAPHY, BIRGER STRAHL/UNSPLASH (PENGUINS), BENJAMIN TAN AND MASANO KAWANA (STATEROOM) & BARTOSZ STRÓŻYŃSKI (SHIP)

> **“IT TAKES A LOT OF EYES AND MINDS, A LOT OF PEOPLE INVESTED, TO GET THE KNOWLEDGE BASE THAT WE NOW HAVE.”**
>
> – SYLVIA EARLE, *oceanographer*

“It’s so expensive to get scientists down here, so getting travellers involved is a very cost-effective way to gather data across a broad geographical area,” says Nina Gallo, one of our expedition guides. One morning, I gear up and head out on a guided Zodiac cruise through Cierva Cove, where we weave around a constellation of floating ice sculptures. A sea lion lolls about on one of the smaller bergs, blinking impassively at me as we motor by.

The Zodiac up ahead is dragging a large net through the water, hoping to collect phytoplankton, microscopic plant-like organisms. The sample will then be sent to scientists at FjordPhyto, one of the other PCSC projects that Aurora Expeditions supports, so they can measure different phytoplankton species and behaviour and monitor how melting glaciers are affecting the population. Phytoplankton not only form the bedrock of the food web in Antarctica but also act as a carbon sink and produce over half of the earth’s oxygen—more than trees and other marine plants combined.

“I love connecting people to science, and travellers are a huge community that can help us understand what’s happening down there,” says FjordPhyto co-founder Allison Cusick. On the ship, a light-flooded conservatory space houses the company’s first dedicated citizen-science centre. In addition to allowing passengers to take a peek at phytoplankton samples under the microscope, the room acts as a hub for other PCSC projects, like Happy Whale and Penguin Watch, which rely on traveller reports to monitor populations.

SYLVIA EARLE IN ANTARCTICA

SYLVIA EARLE BALCONY STATEROOM

“It takes a lot of eyes and minds, a lot of people invested, to get the knowledge base that we now have,” says Earle. “There’s a conscious effort in the tourism industry to have a light touch. You can’t go without impact, but they’re trying to offset the impact with the good things that come as a consequence of it.”

The life that calls Antarctica home is dependent on responsible exploration. On one of our last landings, at Damoy Point, I hike through snow to a ridge where a colony of gentoo penguins wobble, strut and huddle together against a frieze of mountains. The comical birds mate for life, and they’ll nest here if the temperature is right. It’s become too cold or too warm in certain areas, our naturalist guide tells us, and they may not breed this year. But we have to worry about our own species too. “We need blue space because it keeps us alive,” says Earle. “It’s the air we breathe.”

As dire as the outlook seems, Earle is the first to emphasize how important it is to stay hopeful, naming areas that are critical to ocean health and in need of protection “Hope Spots” as part of her Mission Blue initiative, which aims to establish a network of marine protected areas around the globe. As the ship prepares to sail back across the Drake Passage to Argentina, we cruise through Wilhelmina Bay, where dozens of humpback whales mist the icy air with their breath, thrashing their tails above the water. “There’s no place like home,” says Earle. “Our home.” ■

ACE HOTEL TORONTO

48 Hours IN TORONTO

Go hyper-local in Canada's largest city.

By TRUC NGUYEN

WHO WANTS TO DEAL WITH TRAFFIC when they're on holiday? For your next Toronto getaway—or staycation—base yourself at the new Ace Hotel Toronto and you'll find plenty to do within walking distance, from iconic art installations to the biggest shipping-container market in North America. Here's our locals-approved list of the new spots and top sights to see and explore near the central Fashion District.

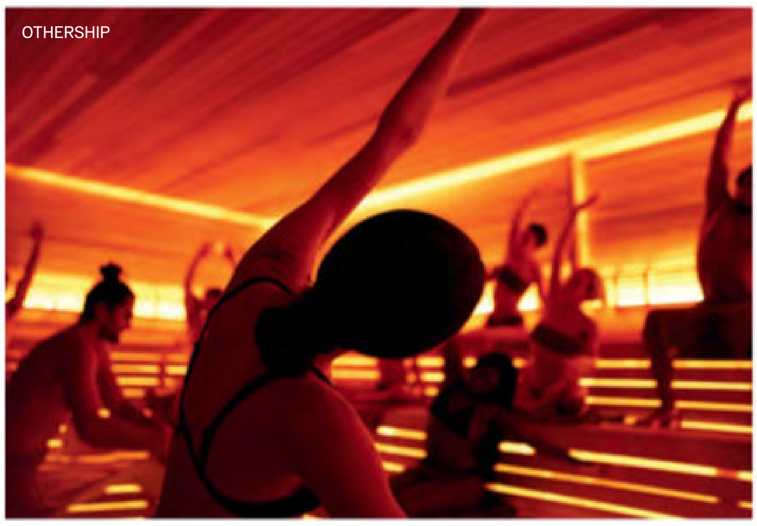
STAY

The stunning Shim-Sutcliffe Architects-designed **ACE HOTEL TORONTO** opened last July and has quickly become a place to see and be seen for Toronto's style set and creatives. Centrally located in the historic Fashion District, the hotel features original artworks primarily from Canadian artists and those with ties to the city, welcoming elegant common spaces that encourage visitors to linger and dining and beverage menus overseen by renowned chef Patrick Kriss of local restaurants Alo and Alobar.

The newly built 14-storey hotel has 123 cozy modern rooms with city and park views and a thoughtfully curated assortment of vintage and new custom furniture. Other available room amenities include a mini-bar stocked with local treats, a custom Tivoli sound system, a turntable and records and even a guitar—in case you're in the mood to serenade your travelling companion. acehotel.com/toronto

SEE & DO

Head to the **ART GALLERY OF ONTARIO** for the must-see Wolfgang Tillmans retrospective (until October 1; see page 104) and a new exhibition featuring the work of Impressionist painters Mary Cassatt and Helen McNicoll (from May 31 to September 4). While you're there, be sure to experience Yayoi Kusama's *Infinity Mirrored Room—Let's Survive Forever* and leave time for marvelling at the iconic Group of Seven paintings on permanent display. ago.ca



OTHERSHIP

For an invigorating—and different—wellness experience, visit **OTHERSHIP** on Adelaide Street West. The stylish bathhouse, which opened in early 2022, offers social gatherings and guided experiences, but guests can also schedule a "free flow" appointment to explore the 50-person red-cedar sauna and ice baths, spa showers and tea lounge on their own. othership.us

PHOTOGRAPHY, WILLIAM JESS LAIRD (ACE HOTEL TORONTO) & GABRIEL LI (SUNNYS CHINESE)

EAT & DRINK

Whether or not you're staying at the Ace Hotel, be sure to make a reservation at **ALDER**, on its lower level. Premium ingredients cooked on a wood-fired grill are at the heart of Kriss' Mediterranean-inspired restaurant's menu. Highlights include the hamachi crudo with jalapeno vinaigrette, suckling pig with charred mustard greens and baked clams with brown butter. aldertoronto.com

Both **THE LOBBY BAR** and **EVANGELINE**, on the Ace Hotel's rooftop, are solid choices for drinks with friends—and great for people-watching. There are a handful of local beer options and an edited global wine list, but it's the cocktails that truly shine, incorporating distinctive ingredients ranging from sea buckthorn to fermented pineapple. evangelinetoronto.com

For flavourful regional Chinese food served in an intimate retro-inspired space, head to **SUNNYS CHINESE** in Kensington Market. The newish restaurant, currently led by chefs David Schwartz and Joseph Ysmael, offers its own spin on popular dishes like beef and broccoli, steamed sea bass and Hong Kong-style French toast. sunnyschinese.com

SUNNYS CHINESE

L'ATELIER EYEWEAR

SHOP

At **STACKT**, a large shipping-container market just north of Fort York, you'll find seasonal pop-ups, a small-batch brewery and an eclectic selection of independent shops. Pick up a coffee at **MILKY'S CLOUD ROOM**, and spend some time browsing the storefronts offering everything from hard-to-find gourmet Asian-pantry goods to made-in-Canada apparel to custom-painted sneakers. stacktmarket.com

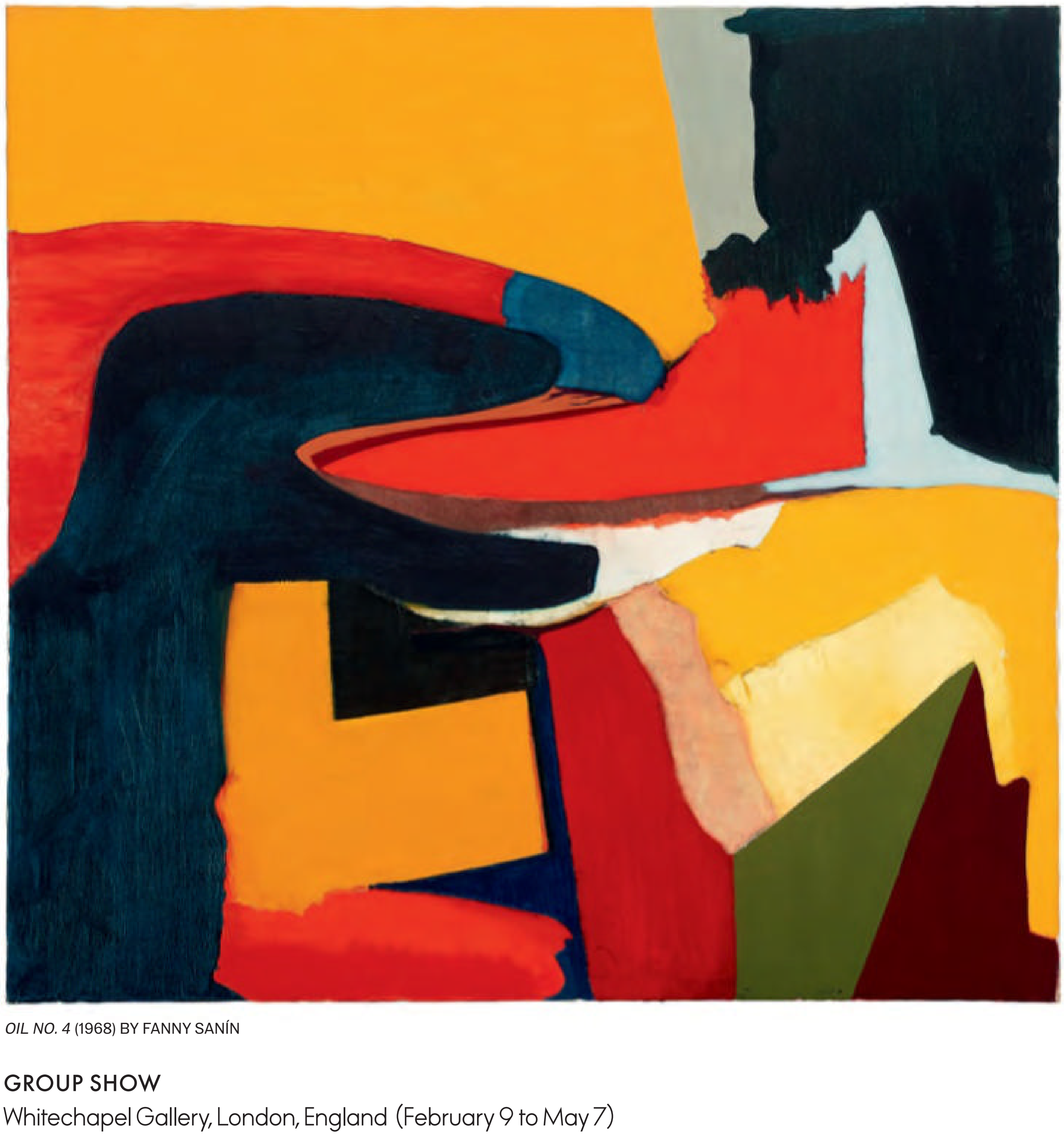
THE DETOX MARKET's Toronto flagship on Spadina Avenue carries clean-beauty faves like Tata Harper and Vintner's Daughter, and you can peruse and test out a wide selection of products from indie Canadian lines like 19/99 Beauty, Sade Baron and Wildcraft as well. thedetoxmarket.ca

Need some new sunnies for summer? At **L'ATELIER EYEWEAR** on Dundas Street West, you'll find an exciting selection of sunglasses and opticals from hard-to-find eyewear brands like Peter and May, Akila and Haffmans & Neumeister. Bonus: The welcoming plant- and light-filled space is also home to Salon August, a popular destination for sharp haircuts and fashion-forward colour services. lateliereyewear.com ■

SPRING INTO *the* ARTS

Whether you're sticking close to home or headed abroad, here are some of the season's top shows to mark on your calendar.

By ROBB JAMIESON



OIL NO. 4 (1968) BY FANNY SANÍN

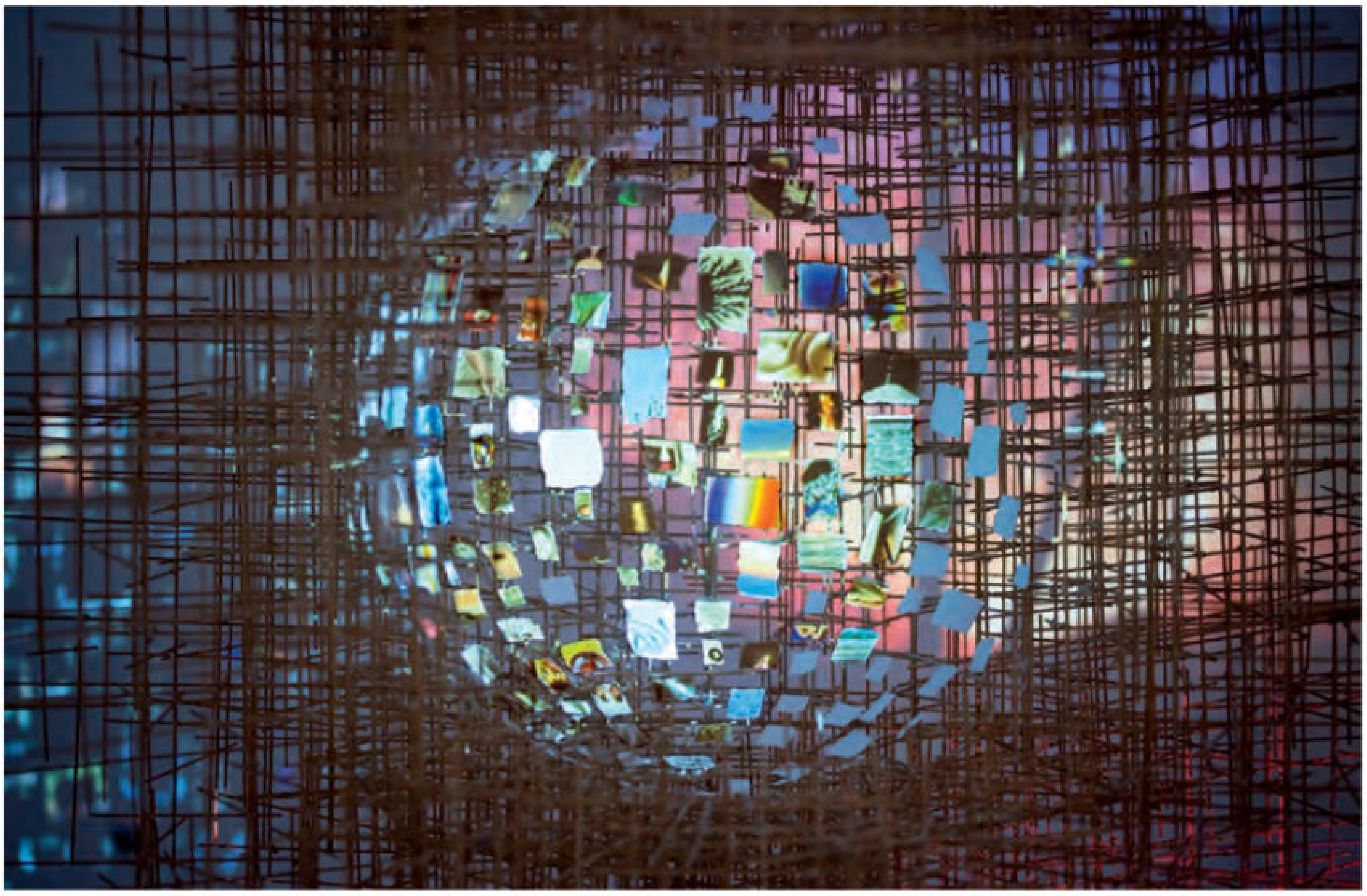
GROUP SHOW

Whitechapel Gallery, London, England (February 9 to May 7)

Art history has focused on the myth of the tough white male abstract painter for far too long. What is becoming more and more clear is that women around the world have been innovating and refining abstraction with as much vigour and far more whimsy. *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–1970* is a major Whitechapel Gallery exhibition featuring 81 international women artists and 150 of their paintings that depict true freedom of experience. The works—including some by standouts like Mozambican-Italian Bertina Lopes, Lebanese-American Etel Adnan and American Helen Frankenthaler—are clearly masterpieces.

OIL NO. 4 (1968) BY FANNY SANÍN, OIL ON CANVAS (157 X 150 CM), COURTESY OF ELISA YU COLLECTION. © FANNY SANÍN

WORK IN PROGRESS (2022) BY SARAH SZE, © SARAH SZE; PHOTOGRAPHY, COURTESY OF SARAH SZE STUDIO & *VISIT* (2021) BY BRENDA DRANEY, OIL ON CANVAS (170 X 278 CM), COURTESY OF CATRIONA JEFFRIES GALLERY, VANCOUVER; PHOTOGRAPHY, RACHEL TOPHAM PHOTOGRAPHY

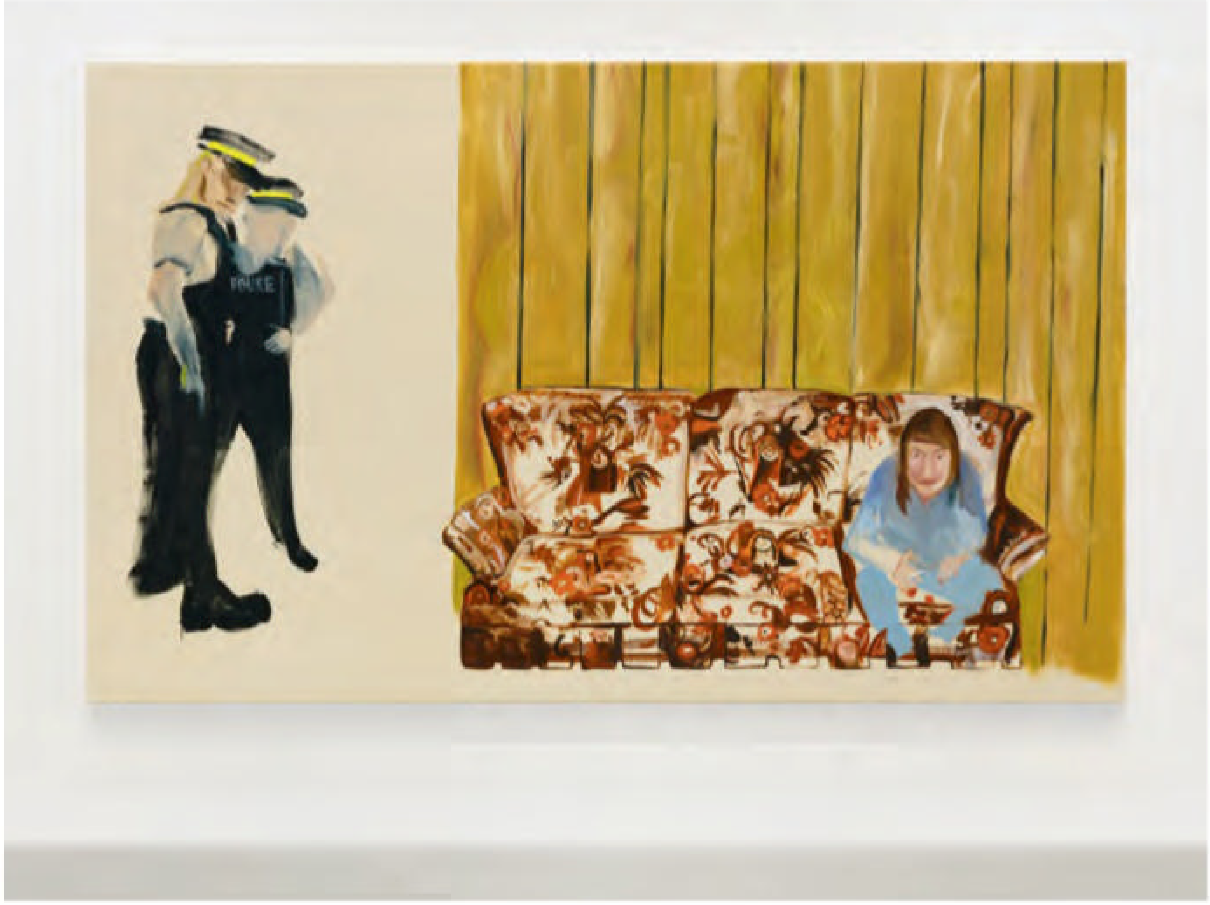


WORK IN PROGRESS (2022) BY SARAH SZE

SARAH SZE

Solomon R. Guggenheim Museum, New York City (March 31 to September 12)

A master of taking humble everyday objects and elevating them to the spectacular, American artist Sarah Sze uses repetition and order on a large scale to create fragile galaxies that leave the viewer in awe. Hardware-store supplies, sticks, wire and ready-made and handcrafted objects are all fair game in the construction of her impressive installations. With *Timelapse*, Sze's latest exhibition, one can't help but be excited by the prospect of her art living within the Guggenheim Museum's distinct spiral ramp, which was designed by Frank Lloyd Wright. Expect to see her work in surprising places—even on the exterior looking out over 5th Avenue.

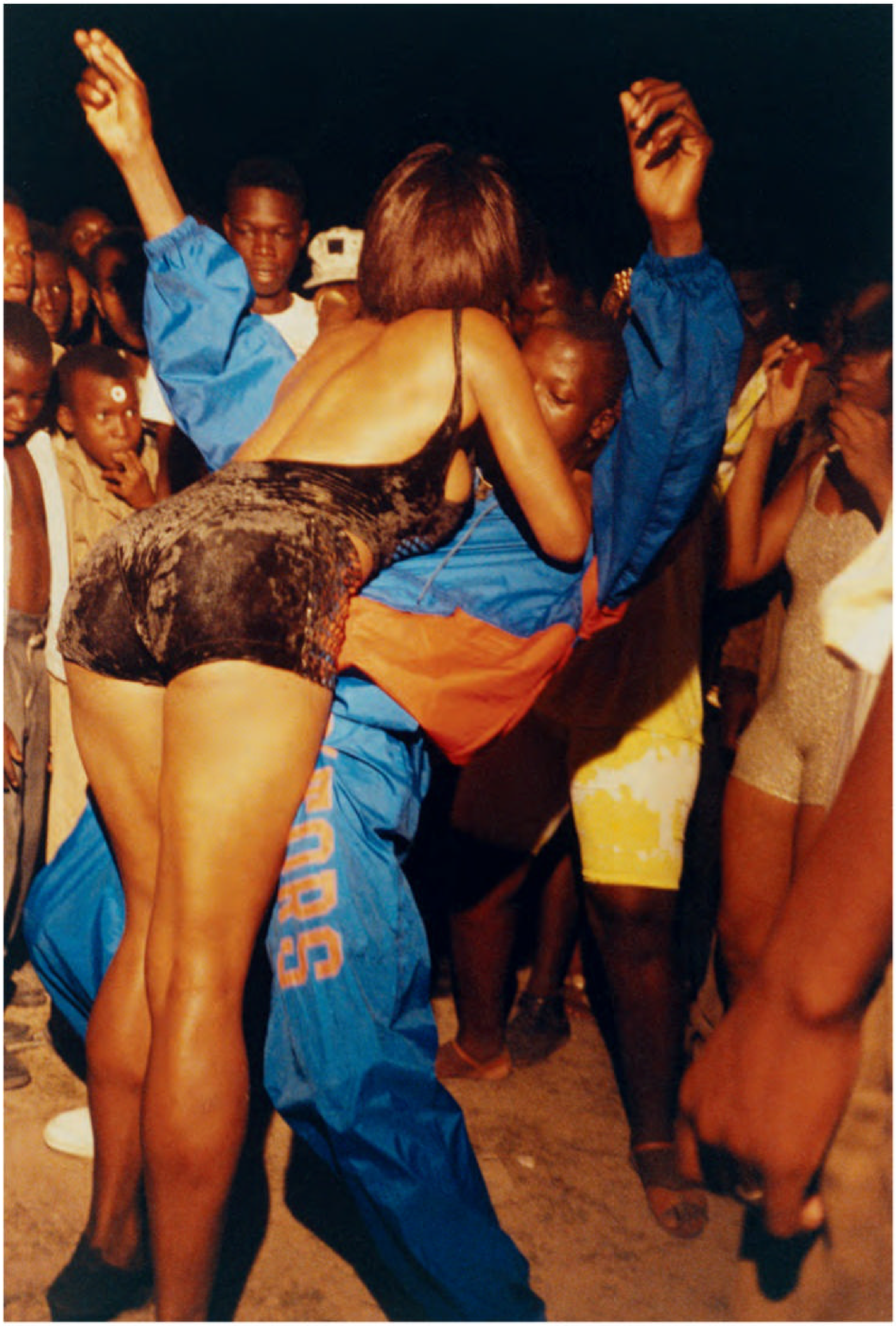


VISIT (2021) BY BRENDA DRANEY

BRENDA DRANEY

The Power Plant, Toronto
(February 3 to May 14)

Edmonton-based Cree painter Brenda Draney's works are often like dreams, with figures and representational objects floating on raw or gessoed canvas. Draney is bold and painterly in her approach—her strokes communicate both an image and the action of paint being dragged across a surface by a brush. Like a good cup of tea, the longer they're left to steep, the stronger her poetics become. After showing at Toronto's Power Plant, Draney's exhibition *Drink From the River* will be moving on to The Arts Club of Chicago this summer, and her solo show of new paintings at Catriona Jeffries Gallery in Vancouver runs from May 19 to June 30. ➤



RAGGA DANCERS, KINGSTON (1992) BY WOLFGANG TILLMANS

WOLFGANG TILLMANS

Art Gallery of Ontario, Toronto (April 7 to October 1)

The AGO is presenting *Wolfgang Tillmans: To Look Without Fear*, a retrospective of the German artist's work that was originally organized and shown at MoMA in New York City. Known as a master of presentation, Tillmans, who's based between London, England, and Berlin, creates photo-based work that documents everything from youth and political movements to architecture, portraiture and abstraction. Instead of framing photos, the artist prefers using Scotch tape or bulldog clips and directly attaching prints to the wall at varying heights. The overall effect is one of a great composer, allowing each photo to build off the others. Video and sound installations also accompany his print-based work.

RAGGA DANCERS, KINGSTON (1992) BY WOLFGANG TILLMANS; IMAGE BY WOLFGANG TILLMANS, COURTESY OF WOLFGANG TILLMANS, DAVID ZWIRNER, NEW YORK/HONG KONG, GALERIE BUCHHOLZ, BERLIN/COLOGNE, AND MAUREEN PALEY, LONDON

CLASSROOM (1993) BY LYNNE COHEN & *WHIRRING HOUSE* (2022) BY MAX KEENE; IMAGE, COURTESY OF PANGÉE

LYNNE COHEN AND MARINA GADONNEIX

Centre Pompidou, Paris, France
(April 12 to August 28)

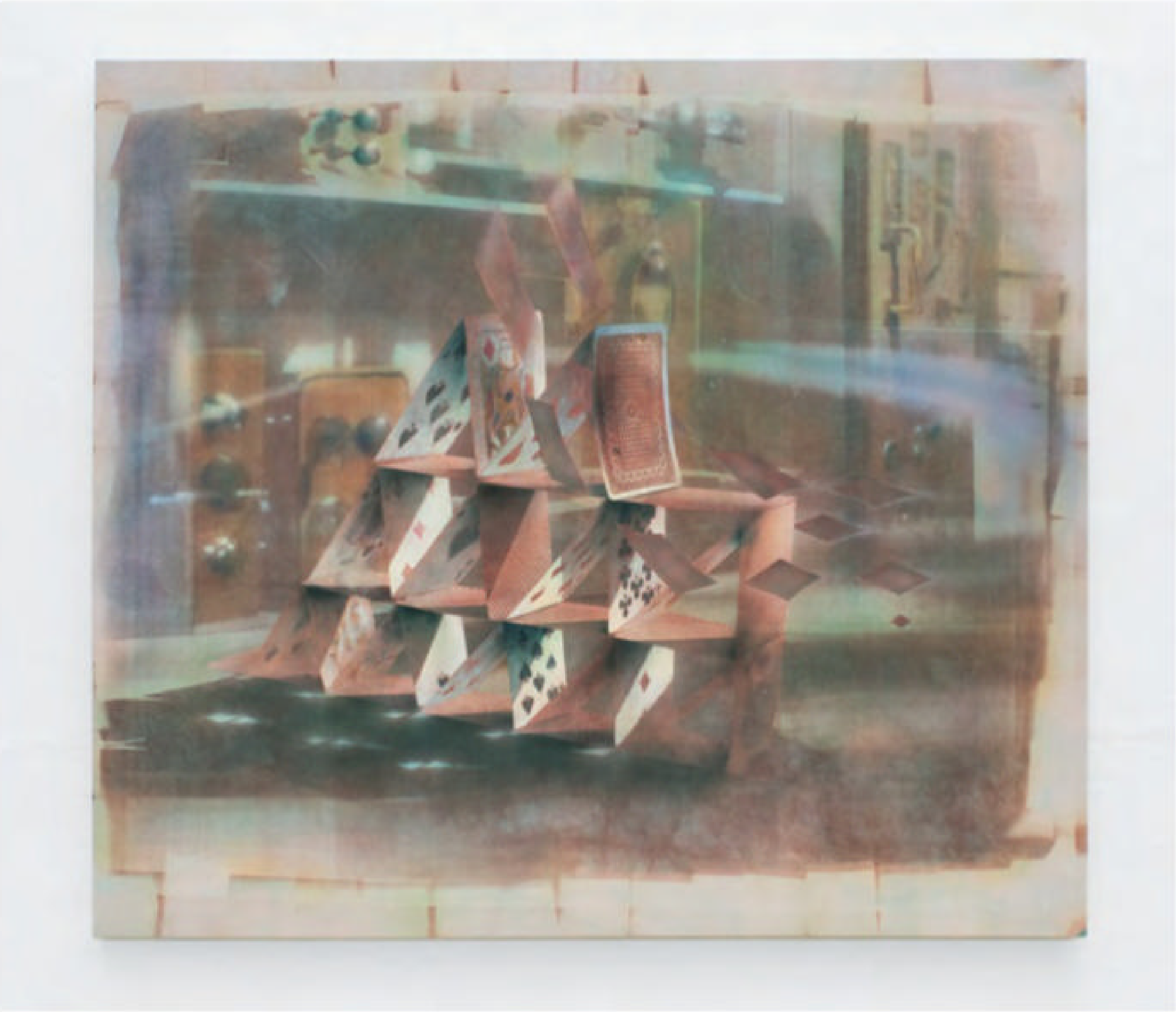
Laboratoires et observatoires brings together the work of two photographers—Canadian Lynne Cohen (1944–2014) and French-born Marina Gadonneix (1977)—and bridges the generational gap between them. Both women meditate on pictorial space as a place for things to happen—staging areas where the human body goes about its crazy business. Cohen's eye falls on a sense of foreboding and the creepiness of institutional spaces, while Gadonneix's complementary work delves into spaces in transition and testing zones, pushing toward abstraction.

CLASSROOM (1993) BY LYNNE COHEN

MAX KEENE

Pangée, Montreal
(March 25 to May 13)

Operating out of a 100-year-old building that housed the city's former Czech Consulate at the base of Mount Royal, Pangée gallery has a special place in the Canadian art scene, balancing a stylish playfulness with critically relevant artwork. Max Keene's solo exhibition *Back of House* is no exception. The Victoria-based artist uses a unique mix of photosensitive material and airbrush painting to create dreamy cinematic collages heightened by their unique mistlike colour palettes. Simultaneously, Pangée will be presenting a group show featuring a number of eclectic international artists, including Jacopo Pagin, Ani Gurashvili, Anjuli Rathod and Montreal-based Dominique Sirois. ■



WHIRRING HOUSE (2022) BY MAX KEENE

A FARM WORKER SIFTS PRAGATI TURMERIC IN VIJAYAWADA, ANDHRA PRADESH, INDIA.

SPICE SPICE BABY

SANA JAVERI KADRI is reimagining a better spice trade.

By AMAN DOSANJ

SANA JAVERI KADRI ON A FARM IN GUNTUR, ANDHRA PRADESH

TWO FARM WORKERS WHO GROW MAKHIR GINGER IN JAINTIA HILLS, KHATKASLA, MEGHALAYA, INDIA

A FARMER IN A PRAGATI-TURMERIC FIELD IN VIJAYAWADA

"YOUR FOOD IS ONLY AS GOOD AS YOUR SPICES" is a phrase I grew up hearing from my Indian mother. As someone who lived for many years in England before moving to Canada, I hadn't really realized this was true until I took a trip to the spice-laden South India state of Kerala. After having experienced the lively tastes of black pepper, clove and turmeric (often harvested in the wild), I felt cheated by the lifeless offerings in my supermarket's awkwardly labelled "ethnic aisle" and even at a local Indian cash and carry. These sourcing woes were also felt by Sana Javeri Kadri, the Mumbai-born, California-based founder of Diaspora Co., an online direct-to-consumer spice company that prides itself on equitably sourcing the highest-quality pesticide- and chemical-free spices.

Javeri Kadri's wildly delicious adventure began in 2017, when the curious entrepreneur-to-be set out to disrupt an outdated and unjust spice trade with a fresh new standard. "We know the spice trade sucks," says Javeri Kadri, who majored in visual art and minored in food studies (which is a specific track of the environmental-analysis department) at Pomona College in Claremont, Calif., but she wondered whether South Asia already had a community of farmers she could tap into who were growing for maximum flavour using climate-resilient agriculture. She started small by sourcing an heirloom variety of Pragati turmeric regeneratively grown by third-generation farmer Prabhu Kasaraneni in Andhra Pradesh, India, with guidance from the Indian Institute of Spices Research—a body of the Indian Council of Agricultural Research devoted to spice research. Fast-forward to today and Diaspora Co. is changing the flavourful game with 250 planet-conscious farm partners, 36 single-origin spices on the market and a blossoming global community of 150,000 customers and counting. "It was a hypothesis that paid off," says the 29-year-old Diaspora Co. CEO from her Oakland, Calif., home, aptly nicknamed the "masala cabin."

Zesty Nandini coriander, licorice-inflected Baraka green cardamom, nose-tickling Aranya black pepper... Each vibrant glass jar is bursting with an old-school sinus-jolting and lip-smacking flavour of India and Sri Lanka. For Javeri Kadri, the decision to deepen the meaning of "made in South Asia" was bigger than business—it was personal. "Our culture is incredible and beautiful and delicious," she explains. "I want our people to get credit—not just for our work but the work of our ancestors and everything they did. It's also [about celebrating the] beauty and joy—and sharing the full spectrum of what South Asian culture is without [it being reduced] to tropes [or being viewed through] a white person's lens." As a queer immigrant, Javeri Kadri hoped to one day build a welcoming community. "I wanted spaces that felt extremely queer-friendly, where I [could come to work and] feel like my full self—and [where others could feel like their] full selves. Over the past six years, that has happened."

It's hard to talk about Diaspora Co. without mentioning the spice trade's long, murky and often poorly documented history. While historians, economists and academics have a difficult time agreeing on the extent of the damages, in a 2018 study, Professor Utsa Patnaik estimated that Britain took (and by this we mean "stole") the current equivalent of $61 trillion from the Indian subcontinent between 1765 and 1938. Much like burned cumin seeds, colonialism has a bitter aftertaste that remains to this day. "Nothing has changed," ➤

PHOTOGRAPHY, GENTL HYERS (TURMERIC, TUMERIC FIELD & S. JAVERI KADRI) & COURTESY OF DIASPORA CO. (TWO FARM WORKERS)

DIASPORA CO. SPICES

says Javeri Kadri. "Traders took over [from the British Raj] but didn't change how the system works: Traders make all the money, and the final product is very stale." Hungry for a better way, the spice-loving founder set out to transform that.

In a country where conventional agriculture in pursuit of profits and big yields is the norm, Javeri Kadri believes that her network of ambitious but somewhat isolated family-owned farm partners in India, and now Sri Lanka, is growing what she calls the world's most beautiful spices. Working against the traditional seven-step commodity model—which involves multiple changing of hands across a two- to seven-year period—the transparent Diaspora Co. export process shaves that down to just six to 12 months with guaranteed same-year harvests. In an effort to dismantle the broken system where commodity prices are constantly in flux, Diaspora Co. pays roughly four times that price directly to its regenerative farmers. While the average price of Makhir ginger is just under $8, Diaspora Co. goes beyond the fair-trade rate of just under $9 with a living wage of about $33. Through its online sales, the company has generated an impressive $1.4 million in revenue for its farm partners since 2018, creating stable access to international markets.

Although Diaspora Co. has revitalized the spice trade and empowered its farmers, Javeri Kadri is honest about another reality: Their premium products aren't for sale in India. "That weighs on the team," she explains. "We don't love that we're taking the absolute best of South Asia out of the country. We're hoping that there will be an Indian company that will do that for India and we can be the ones who opened the door."

The Diaspora Co. story shows how businesses can scale while also doing good in the world and being profitable. But even with the company's successes—including adding freshly milled masalas (spice blends) to the online-inventory mix and recently minting over $2.8 million in financing to continue expanding its team and supply chain—Javeri Kadri admits that there were still personal struggles in scaling her business. "I think that it was an existential question for me—where I wanted to be cute and small and host events, [but in reality] I set out to do this work with my farm partners," she says. "My ego is not the point—they are."

For years, Diaspora Co. has been patiently increasing production at the rate of agriculture. Now, it's clear that the real triumph belongs to her farm partners. "We're not growing as fast as they are—but that's the cool part," Javeri Kadri shares. "It forces us to be ambitious. If our farm partners are [developing] faster than we are, we have work to do, because the whole point of the company is [for them to] thrive." Their hard work is starting to bear fruit and then some. This year, the company will be rolling out its biggest pivot yet: "Because our farm partners are growing enough turmeric, we're going to be in [U.S.] grocery stores," says Javeri Kadri. While the growth may seem explosive to those of us on the outside looking in, the company's expansion of its existing closed-loop production has been steady, taking the better part of three years. "I didn't imagine it, honestly," she says. "I thought we would be a niche mail-order company that could maybe help me pay rent. In the grand scheme of things, that's really amazing, right? That's saying that regenerative [agriculture] can go mainstream and can scale." ■

SANA JAVERI KADRI'S TOP SPICE TIPS

USE A MASALA DABBA "I think everybody should have a masala dabba [spice box]. It lives right by your stove [and holds] your top seven spices or flavouring agents, and there's a spoon in each *katori* [small bowl]. The Western concept of putting [spices] on a shelf or in a pantry is antithetical to how we cook because you need to be able to access, scoop and use."

COOK, DON'T SEASON "People have come to think of it as 'Oh, I take [spices] out of the pantry once in three years and then shake a little bit on something.' A lot of people use spices [as a topping]. No, you [should] cook your spices most of the time; they will be more delicious."

DO AN ANNUAL SPICE AUDIT "The indicator [for whether a spice] is good or not is if you can smell it. If it doesn't smell, it's not doing anything for your food—the volatile oils in it have gone bye-bye a long time ago. I'm sure your compost will still love it."

SHOP SMALL "Start with small quantities. Don't buy in bulk. Buying spices in bulk doesn't make sense unless [you have] a restaurant, so [buy] little quantities at a time."

ASK QUESTIONS "Whether you're buying from Diaspora Co. or elsewhere, you as a consumer are allowed to ask for harvest, milling and processing dates. That's important information. If it doesn't exist, you can ask that big company for it and they will send it to you. That'll push the industry forward and change things."

PHOTOGRAPHY, MELATI CITRAWIREJA

(FROM LEFT) CO-AUTHORS MARLEY SNIATOWSKY, STEPHANIE MERCIER VOYER, JANICE TIEFENBACH AND RYAN GRAY

FOOD ADVENTURE

The team at Elena, a much-loved contemporary Italian eatery in Montreal's Saint-Henri 'hood, shows us how to make next-level dishes at home in *Salad Pizza Wine: And Many More Good Things From Elena.*

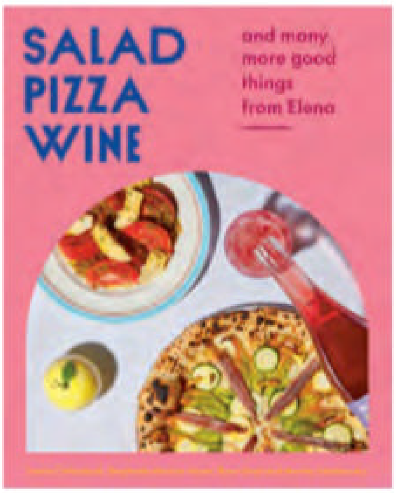
By ELISABETH MASSICOLLI

"THE IMPETUS BEHIND *SALAD PIZZA WINE* WAS, first and foremost, [to show people it's okay not to take] cooking so damn seriously and to bring some fun into their kitchens," says Stephanie Mercier Voyer, the co-author who put Elena's passion for food, wine and service into words. "At least as much fun as we had writing the book, I hope! We laughed a lot and told so many stories about what has happened there over the years. I think that really comes through when you read it." And you can definitely trust this source—she used to work there. Elena, which opened back in 2018, is a Montreal must for not only its current, seasonal and local-ingredient-forward Italian cuisine but also its philosophy—which is a far cry from business-as-usual in the industry. "For us, it's always been about steering clear of the toxic food-service culture built on a shaky foundation of excess, insane hours and poor work-life balance," shares Ryan Gray, co-owner of and sommelier at Elena (as well as Montreal mainstay Nora Gray and the newer Gia Vin & Grill). "We want to offer our employees and ultimately our customers something better. We believe in taking care of people first."

Out on May 23, *Salad Pizza Wine* has the same spirit of camaraderie, kindness and family that fills the four walls of Elena and its menu IRL. "We wanted the cookbook to read like a story from cover to cover," explains Gray. There are more than 115 recipes, with dishes divided up by season, designed for home cooks to follow along using locally grown ingredients. "Seasonal eating is very Italian, very Elena, and that's why the book is the way it is," he says. "Fewer imports, more local products. It's a win for the environment and local producers—but it's also a far better way to make fresh, flavourful food."

Accessible and adaptable to taste and cooking comfort levels, the dishes are meant to be mixed, matched and modified without fuss, like radishes with pine-nut purée, green beans with nduja and almonds, mortadella-artichoke-pistachio pizza, saffron bucatini with clams and bottarga and farfalle with fava beans and morels. "We wanted to write a 'choose your own adventure' of sorts," says Janice Tiefenbach, Elena's executive chef and the culinary mastermind behind the cookbook's mouth-watering creations. "It's kind of like at the restaurant," Gray adds. "Folks can sit down at a table, cozy up to the bar or take their pizza and wine to go and savour it in the little park nearby. Dealer's choice."

When it comes to good eating and drinking, Elena doesn't mess around—and its team hopes to inspire us with delicious salads, pizzas and wine too. ■



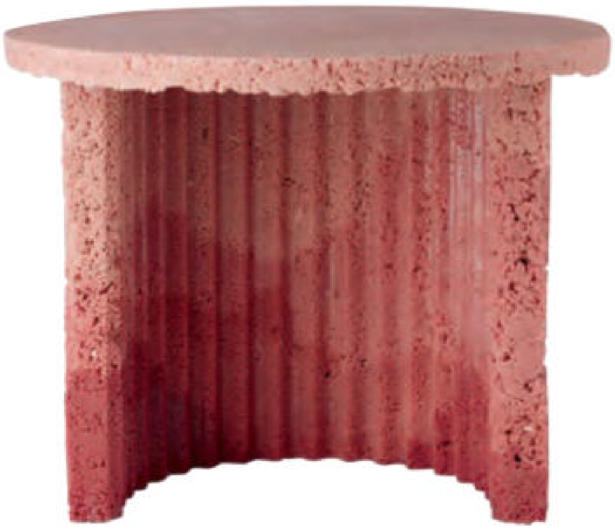
SALAD PIZZA WINE: AND MANY MORE GOOD THINGS FROM ELENA BY JANICE TIEFENBACH, STEPHANIE MERCIER VOYER, RYAND GRAY AND MARLEY SNIATOWSKY, APPETITE BY RANDOM HOUSE

PHOTOGRAPHY, DOMINIQUE LAFOND

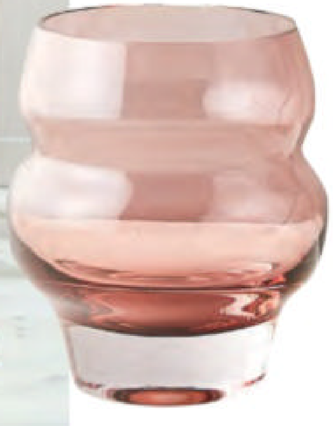
KRISTINE FIVE MELVÆR

OPPOSITES ATTRACT

Green and pink come together for a soft spring contrast.



PINK MINI SIDE TABLE, CHARLOTTE KIDGER
($3,080, SSENSE.COM)



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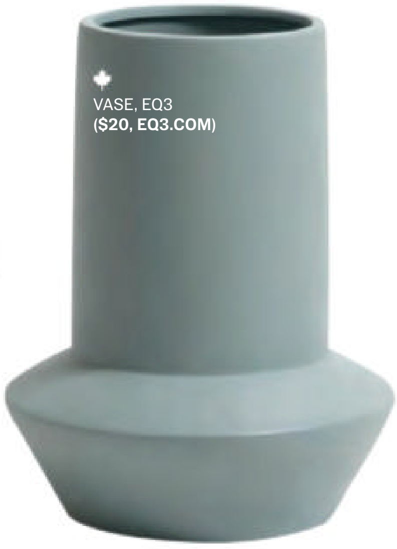

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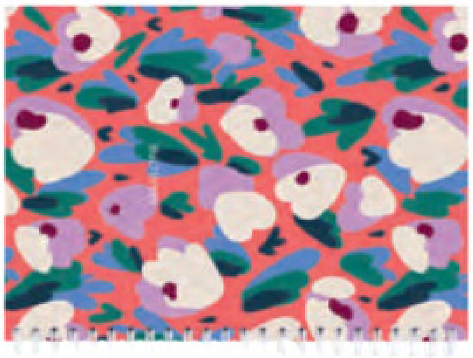

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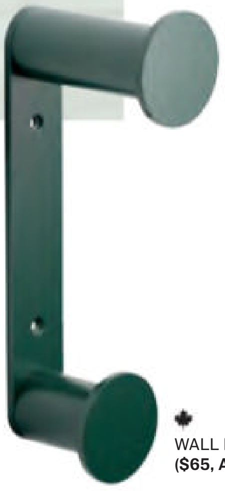

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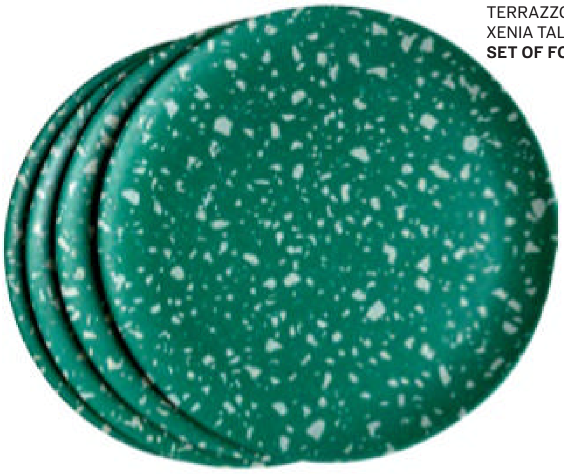

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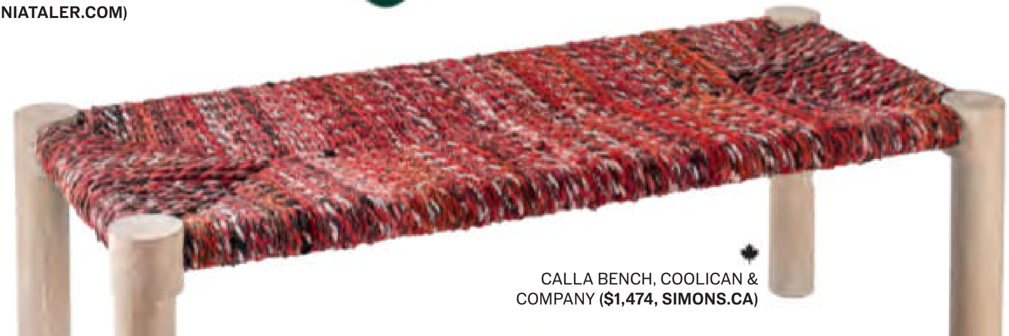

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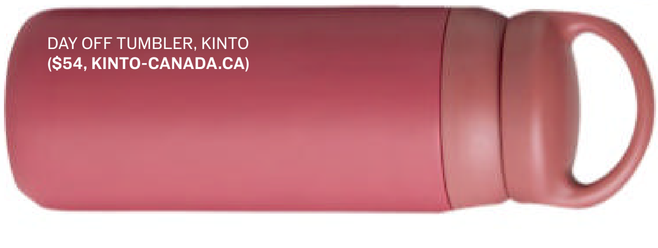

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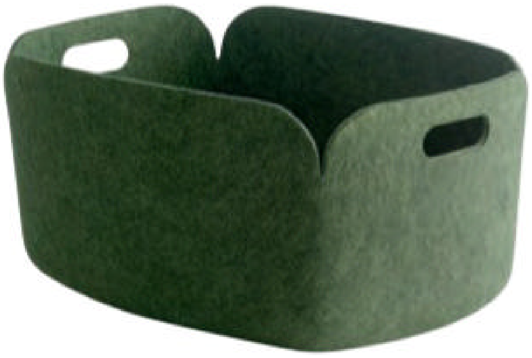

RESTORE TRAY, MUUTO
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STYLING, MURIEL FRANÇOISE

HOROSCOPE

MAY 2023

TAURUS

APRIL 20 – MAY 20

Beyoncé's *Renaissance* album could be your May soundtrack. It makes sense since this month is in your astrological season and happens to be the perfect time for you to reinvent yourself. In other words, don't hesitate to invest in yourself and fine-tune your personal brand.

By VANESSA DL

ELSA PERETTI ZODIAC PENDANT, TIFFANY & CO.
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GEMINI

MAY 21 – JUNE 20

You have the feeling that a stage of your life is ending and a new one awaits. In the meantime, give yourself what you need to find peace and serenity in your daily life. Learn to let go of what no longer serves you because a wind of renewal begins to blow on May 21.

CANCER

JUNE 21 – JULY 22

The beginning of the month allows you to redefine your priorities. You have the opportunity to forge lasting and rewarding alliances that open unexpected doors. To make the most of the May transits, make choices that promote your long-term strategic vision. Above all, dare to dream big!

LEO

JULY 23 – AUGUST 22

You're finally reaping the rewards of your career efforts over the past few months. From May 16, you benefit from a visibility that will attract opportunities. Trust your instincts when it comes time to make decisions that could propel you to great heights.

VIRGO

AUGUST 23 – SEPTEMBER 22

With the arrival of May, you're antsy and have a desire to enjoy life to the fullest. This energy pushes you to change things up and dare to have experiences that take you out of your comfort zone. Take it all with a grain of salt and—in the case of unforeseen events—laugh instead of cry.

LIBRA

SEPTEMBER 23 – OCTOBER 22

From the beginning of the month, you feel a painful but necessary awareness. You recognize your tendencies and behavioural patterns with an honesty that helps you mature. Stop being in denial and resisting change and regain power by discovering the root of the problem.

SCORPIO

OCTOBER 23 – NOVEMBER 21

You feel the need to stabilize and solidify some of your relationships. The month starts off in full force by offering you clarity in the area of love. You want to simplify things in order to feel more secure about the bonds you make.

SAGITTARIUS

NOVEMBER 22 – DECEMBER 21

You'd love your days to be like a long, quiet river in order to give yourself plenty of time for self-care. You benefit from finding more emotional stability with the help of a nourishing daily routine. Treat your body with kid gloves and make taking care of yourself a top priority.

CAPRICORN

DECEMBER 22 – JANUARY 19

Throughout the month of May, you attempt to figure out what awakens your joie de vivre. Embrace your inner child and explore the passions that bring you happiness and give you the freedom to express your creativity. Your responsibilities shouldn't be used as an excuse or stop you from having fun.

AQUARIUS

JANUARY 20 – FEBRUARY 18

You feel a great need to calm yourself with the people you consider family. You want to take care of those you're close to in order to feel more stable and centred. Sometimes a better understanding of where we come from helps us define who we are and where we are going.

PISCES

FEBRUARY 19 – MARCH 20

Your greatest ally is your curiosity, and you feel intellectually stimulated by the conversations you have with others. At the beginning of the month, write down any ideas that spring up. Dare to ask questions and meet people who are not in your usual circle.

ARIES

MARCH 21 – APRIL 19

Take advantage of the month of May to evaluate your resources and examine what's really valuable to you. The coming months offer you various enriching opportunities—and not just when it comes to wealth. Learn to recognize the joy of abundance. ■

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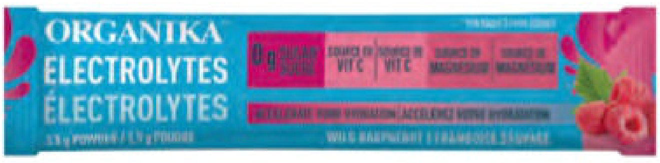

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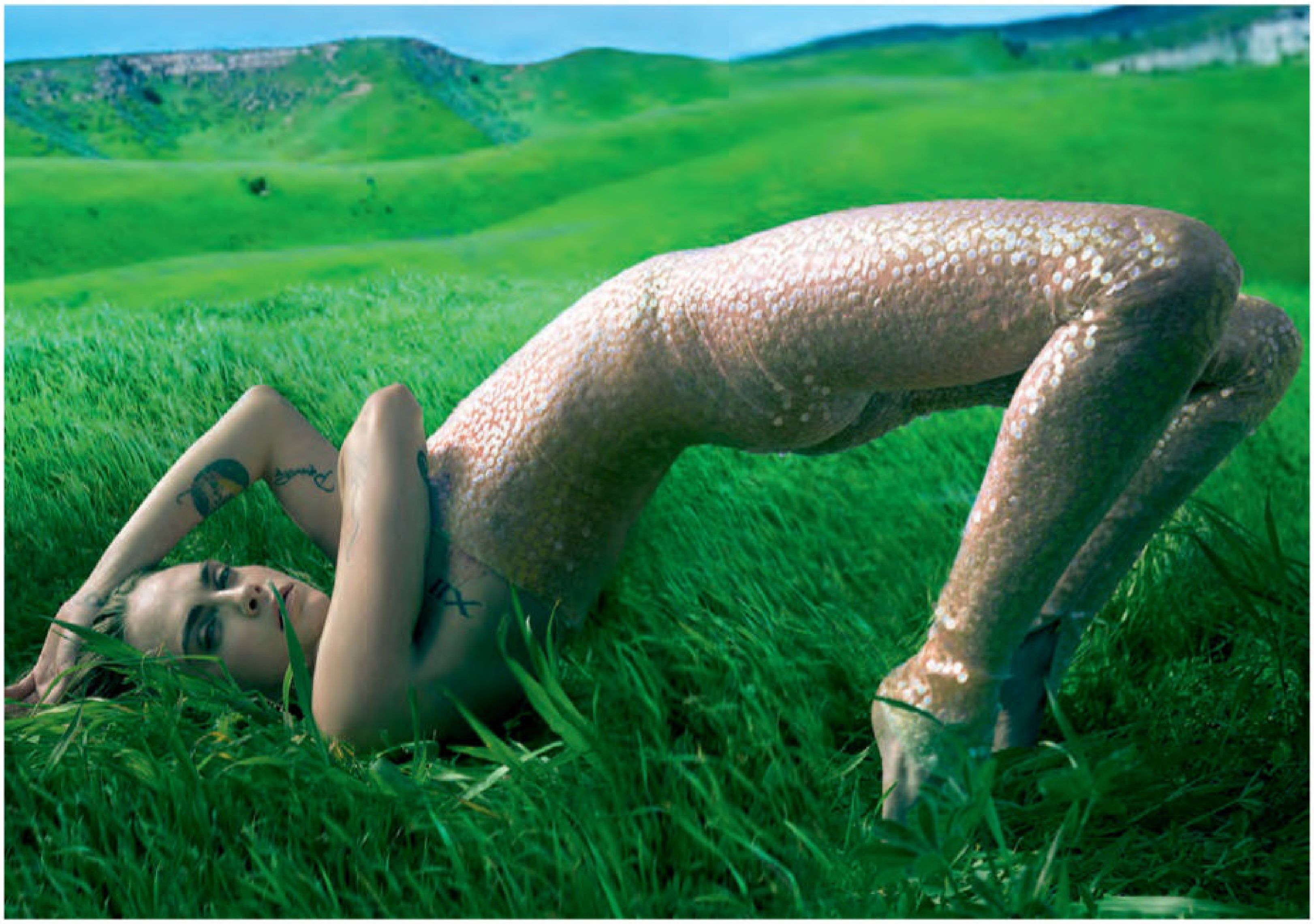

GLIMMER OF HOPE

British designer **STELLA MCCARTNEY** has been at the forefront of creating environmentally conscious high fashion for the past two decades, long before the word "sustainable" was even part of the industry lexicon. As a vegan and an animal lover, not only has McCartney never used real fur in her designs but she has also been a pioneer in state-of-the-art leather alternatives, including MIRIUM (a plastic-free plant-based circular material), AppleSkin (made from apple waste) and Mylo (mushroom based). She recently collaborated with Radiant Matter, a company developing eco-friendly textile solutions, to create her brand's first-ever jumpsuit crafted with BioSequins—plastic-free biodegradable and non-toxic sequins made from a plant-derived cellulose that uses no metals, minerals or synthetic pigments or colourants. Often overlooked due to its small size, the sequin has a cumulative environmental impact that is, in reality, very big, which is why this alternative is a game-changer for the fabrication of every garment that glitters or shines. "I am amazed by the iridescent beauty of our BioSequin all-in-one, handcrafted in my London atelier [with these] sequins that are even more stunning than conventional options," says McCartney on her website about the innovation. "Who says sustainability can't be sexy?" We can't help but agree. Worn here by eco activist Cara Delevingne and photographed by Annie Leibovitz for *Vogue* U.S., the jumpsuit is a shining example of the future of green fashion. ■

TEXT, JOANNA FOX; PHOTOGRAPHY, ANNIE LEIBOVITZ FOR *VOGUE* U.S., COURTESY OF STELLA MCCARTNEY

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